musical
COURIER

Did Brahms Plan an Opera?

Teachers in St. Louis Conclave

Radio, Dance. Opera and Concerts

MARCH 15, 1947

25 cents

Evelyn and Her Magic Violin Featured Soloist, Phil Spitalny's All Girl Orchestra

BERTHA MELNIK

"A GIFTED PIANIST WITH MANY ASSETS

She gives evidence of sound musicianship, she possesses vitality and projection power . . ."

New York Post, February 26, 1947

THE NEW YORK SUN,
FEBRUARY 26, 1947.

Bertha Melnik Gives Recital

Bertha Melnik, who is not unfamiliar with the stage of Town Hall during a season's accompanying duties, found herself facing an audience there on her own last night. It was her debut as a solo pianist, and for the occasion she selected music ranging from the classics to Hindemith. A well-disciplined artist, who plays with sensitivity, it would be difficult to point out any flagrant violations of good taste; her playing was well contrived, etched in outline, accurate in exposition.

Bach's "Italian Concerto" and Mozart's Sonata in F (K. 332) exhibited Miss Melnik's most favorable assets. Both were set forth with simplicity, clear articulation and supple technic. No loose ends were present; everything was as neat and well arranged as a department store window display. There was consistent good taste also; Miss Melnik has an insight into classic style, never marring it with dynamic excess. In objective music that demands clean and independent fingering, she achieves real success.

NEW YORK TIMES, FEBRUARY 26, 1947

BERTHA MELNIK GIVES FIRST RECITAL HERE

Bertha Melnik, Hartford pianist who has been heard here only as an accompanist, last night gave a recital of her own at Town Hall. Her program included Bach's Italian Concerto, two Brahms' Intermezzi, Hindemith's Second Sonata and Mozart's F major Sonata, K. 332.

Miss Melnik has a fluent technique and a marked flair for the keyboard, The two Brahms pieces seemed the most completely infused with her own thought. Each in its different way established a definite mood, and each had the proper quality of subtly mirroring evanescent emotions that never were quite resolved.

The Bach was careful, co
and well-paced. The Hi
was at its best in the cl
The Mozart was oft
treble, but had
ingly-decisiv
shorter pi
were C
Nic

NEW YORK
HERALD TRIBUNE
FEBRUARY 26, 1947

Bertha Melnik

Pianist Is Heard in Her Debut at Town Hall

Bertha Melnik, pianist, was heard in her Town Hall debut last night. Her program included the Bach Italian Concerto, Two Intermezzi by Brahms, Hindemith's Second Sonata, the Sonata in F major, K. 332, by Mozart, The Lady and the Nightingale, by Granados, a new and cheerful Toccata Guatemala by Sam Morgenstern, and two pieces by Debussy, "Bruyeres" and "L'Isle Joyeuse."

Miss Melnik is a tasteful and intelligent musician. She commands a useful range of dynamics without producing any but agreeable tones, deals with the keyboard efficiently, and is able to vary her stylistic approach as the music requires. In such romantic music as was written by Debussy and Granados her color was soft and her manner bemused. In such classic structures as the Bach Italian Concerto and the Mozart sonata her modeling was crisp and full of contrasts. Again in the Hindemith sonata, a work of scholastic lyricism, her approach was careful, controlled and fitting.

This is all to the good. To the good as well is her calm and modest stage presence, which seems to assure one of musicianly intent.

NOW BOOKING

SUITE 701 • 119 WEST 57th STREET NEW YORK 19, N. Y.

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 West 57th Street, New York 19, N. Y.

Tel. phone CIrcle 7-4500 Cable Address: Musicurier

GRACE NYLEN, President-General Manager
MRS. ALVIN L. SCHMOEGER, Vice Pres.-Treasurer

RUSSELL KERR, Managing Editor
RENÉ DEVRIES, ROSALYN KROKOVER, MARY CRAIG,
MARY L. STOLTZFUS, Associate Editors
DR. BERNICE FROST, LEON CARSON, Contributing Editors
WILLIAM A. TAYLOR, Radio Editor
DR. HENRY W. LEVINGER, Foreign Editor, Artist Consultant
DOROTHY BERSIN, Personal Representative

CHICAGO HEADQUARTERS:
René Devries (in charge), and Dosha Dowdy,
220 S. Michigan Ave., Chicago 4, Ill. Phone, Harrison 6110.

HOLLYWOOD:
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd.
Hollywood 28, Calif. Phone, HI. 7646

NEW ENGLAND
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.

CANADA:
Joseph A. Whitmore, 35-10 Adelaide St., E., Toronto 1, Ont.

LATIN AMERICA:
RIO DE JANEIRO: Mme. Ceicao De Barros Barreto,
Avenida Atlantica 1054, Copacabana;
Oscar Arany, Business Representative, Caixa Postal 3122
BUENOS AIRES: Jorge M. White, Paraguay 1207
MEXICO CITY: Verna Carleton Millan, Avenida Vera Cruz 69
HAVANA: Huberto de Blanck, 215 Avenida Simon Bolivar

LONDON, ENGLAND: Hugh Liversidge, British Representative,
Gramaphone Record Club, 159 New Bond St., London W.1.
AUSTRALIA: Elizabeth Plummer, 4 Monaco Flats, Anderson St.,
Double Bay, Sydney, New South Wales.
AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1.
BELGIUM: Francis De Bourguignon, 103 Rue General Leman, Brussels.
CZECHOSLOVAKIA: Dr. Jan Lowenbach, Prague 4, Toskansky Palac,
Ministry Skolstvi, Prague.
FRANCE: Suzanne Demarquez, rue de Madrid 25, Paris VIII.
HUNGARY: Frederic Sandor, Személynok Utca 25, Budapest.
ITALY: Mario Labroca, via Boncompagni 12, Rome.
Mrs. Mary Tibaldi Chiesa, Piazza Volontari, 4, Milan.
NETHERLANDS: Frits R. Noske, van Imhoffstraat 7, The Hague.
PALESTINE: Dr. Peter Gradenwitz, POB 6011, Tel-Aviv.
RUSSIA: Daniel Zhitomirsky, c/o Voks, Moscow.
SWEDEN: Torsten Ahlberg, Ovanskogaliden 4, Goetheborg.

Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 30 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK MARCH 15, 1947 No. 3148

IN THIS ISSUE

The Musical Parade 4

Did Brahms Plan an Opera?—New Light on the Problem
By Dr. Robert Hernried 5

St. Louis Welcomes Joint Conventions
By Mary Craig 6, 7

Radio Television: News and Reviews
By William A. Taylor 8, 9

The Dance: New Works Offered by Several Groups
By Rosalyn Krokover 10

The Choir Corner: Events in Choral-Organ Field
By Leon Carson 11

Metropolitan Opera: More New Assumptions 12

New York Concerts:
Baton and Recital Novelties 13, 20, 21

Silhouettes: The "Sixty-Four Dollar" Question
By Mary Craig 14

Pickup Chatter: New Disc Recordings Reviewed 15

Chicago: Auditorium Building to Reopen; Concerts
By Dosha Dowdy 16

Why I Am a "Modern"
By Cara Verson 17

Hollywood—As I See It
By Richard Drake Saunders 18, 19

Grace Moore's Career Inspiration to Singers
By H. Maurice-Jacquet 22

Activities of the Artists 23

Happenings in Schools and Studios 24

New Publications for Spring Season 25

Boston: Koussevitzky Resumes Baton
By Jules Wolffers 26

Biographical Note . . . .

Lots of troubled musical waves pulsing in the ether again as the winter season comes to its climax, and Spring peers, very reluctantly, around the corner.

No sooner had they disposed of the Philharmonic vs. Rodzinski matter, than the buzzing breakfast tables were all in a pother over the Koussevitzky vs. Moses Smith-Allen, Towne & Heath affair. The Boston Symphony's eminent conductor did not see eye to see with the publication of Smith's recent book entitled "Koussevitzky" by the latter publishing firm, and in fact secured a temporary court stay against issuance of the volume, while his motion for an injunction was pending.

• • •

Supreme Court Justice Bernard L. Shientag of New York on March 4 vacated the temporary stay and handed down a verdict refusing to enjoin the publication and distribution of the book.

In his remarks, the Justice said that the "right of privacy" statute, which the conductor had appealed to as a reason for prohibiting the circulation of the book, "did not apply to an unauthorized biography of a public figure unless . . . fictional or novelized in character," and that this law does not prohibit any publication of matter that is of public or general interest. The plaintiff's "prominent achievements as a musician," he continued, "bring him constantly before the public eye and make his life of general interest." Although the jurist said that "the precise question" raised by Koussevitzky had never been decided in New York State, the matter in the book testified to "his triumphs as a conductor of the Boston Symphony and other great orchestras, to his courage and independence, and to his devotion to the education and training of young musicians." He admitted that "depreciation and praise vie with each other for utterance," but "there are . . . no so-called revelations of any intimate details which would tend to outrage public tolerance. There is nothing repugnant to one's sense of decency. . . ."

• • •

David Ewen, editorial director of the publishing firm involved, said: "We look upon the decision as . . . a triumph for the rights of critics and the publishing world to that freedom of speech which is basic to the concept of democracy."

An aftermath was the announcement on March 6 by Henry Root Stern, counsel for Dr. Koussevitzky, that he had obtained an intermediate injunction restraining publication and delivery of the book until March 14—the order being issued by Associate Justice Albert Cohn of the Appellate Division, which on the latter date was scheduled to hear an appeal by the conductor from the ruling of Justice Shientag.

MELLOW CELLO DITTIES.

Stanley Chapple (left), conductor, and Gerald Warburg confer on dates and repertoire for an appearance Mr. Warburg will make under Mr. Chapple's baton in the near future.

ART IN GESTATION.

Sondra Bianca, pianist, poses for her portrait by David Burliuk, painter and a neighbor, at her summer home in Hampton Bays, L. I.

• • •

George Heilman Passes

The Musical Courier has lost one of its most faithful associates in the passing of George Heilman, who was for many years Production Manager of this publication. His death occurred on March 12 at his home in Bogota, N. J., following an illness of some weeks.

Mr. Heilman was born in New York City 52 years ago. He came to the Musical Courier as a very young man and had rendered invaluable services. In later years Mr. Heilman had charge of the preparation of advertising, its design and layout, and in this capacity he had come into contact with all of the important managerial concerns in the field of music, and knew intimately many of the most prominent artists. He was admired for his personal traits of integrity, dependableness and his genial temperament. His loss is genuinely mourned by all those associated with the Musical Courier.

Mr. Heilman is survived by his widow, the former Ruth Hein, and by his son, George David. Funeral services were held in Bogota on March 15 with the Rev. Stanley Slingerland, pastor of the Neighborhood Reformed Church of Ridgefield Park, officiating and interment was in the Linden Hill Cemetery on Long Island.

ON THE COVER

Glamorous Evelyn and her "Magic Violin" are featured on Phil Spitalny's All-Girl Orchestra, The Hour of Charm (WCBS, Suns., 4:30 p.m., EST). Evelyn, a winner of many prizes and silver cups in her student days, was the original inspiration for the Spitalny Orchestra, helped to organize it and works indefatigably as concertmaster of the organization and featured soloist. She practices four to six hours a day on her Bergonzi (1776) violin, presented to her by the National Arts Society; makes all her own violin arrangements, and many of those used for the hymns which close each Hour of Charm broadcast. Recently she was invited to be the first woman soloist with the Houston Symphony Orchestra. She has also appeared in concert at the Library of Congress in Washington, at Carnegie and Town Halls in New York, and in recital in the National Arts Club. (Photo by Bruno of Hollywood.)

Vol. CXXXV, No. 6
Whole No. 3148

MUSICAL COURIER. Published semi-monthly October to May inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

March 15, 1947
Sixty-Eighth Year

THE MUSICAL PARADE: By the Staff

TONAL TATTLING.—Looks as if Bayreuth is stirring again—what with a delicate suggestion from Berlin that the "City of Bayreuth is having a difficult time finding an acceptable Wagner to sponsor the revival of the old festivals" and "may have to accept instead a man who was a grandson of Cosima but not necessarily of Richard Wagner." . . . In view of the somewhat mixed lineages of the Liszt-Wagner clan, we reserve comment . . . until competent genealogical report is in. . . .

Stokowski apparently has had the tap on the shoulder from our Military Government for an extensive conducting tour on the Continent this summer, leading among other formerly famous ensembles the Berlin Philharmonic. . . . The Hands will no doubt bring surcease to many a troubled soul, at the moment struggling with problems of food and heating. . . .

Headline "Bernstein Gives Cello Recital" had many worrying for a moment, until they saw it was not the redoubtable Leonard further extending his artistic domain. . . .

• • •

Lots of unexpected happenings at the "Met" recently. . . . Because a commuting train held Francesco Valentino in thrall, Hugh Thompson went on at a very brief notice for one act of Lucia, till the former could arrive. . . . Florence Quartararo took three sudden assignments, while others are credited to Martha Lipton, Regina Resnik, Felix Knight—and doubtless others, this being the tail end of the "flu" season. . . . The "Met's" new Yugoslav soprano, Danitza Ilitsch, introduced as Desdemona just before the season's end, and to appear on tour, has had a memorable history as a member of the resistance in Austria and was actually imprisoned there by the Nazis, afterward emerging to win successes in Madame Butterfly. . . . She is being groomed, says rumor, to take the place of a certain "eminent" who will not be with the "Met" next year. . . .

• • •

Ex-fighting men from the Pacific emerged recently as an All-Veteran Symphony Orchestra—when the ensemble of 85 made its debut in a concert at Hunter College under the wand of Walter Hendl, with Ruggiero Ricci as violin soloist—both the latter having served Uncle Sam. Seems the nucleus was a band on an airplane carrier, the Randolph, the members of which went through some stirring times at their battle stations. . . .

Something like the old-time crusades are coming back, since group of "musical pilgrims" have begun coming to Manhattan to hear the New York Philharmonic—first such unit being 120 Canadian music enthusiasts under the direction of Antonio Tremblay, of Ottawa, and the second promised being 50 students from State Teachers College, Oneonta, N. Y. . . .

• • •

News from G. Francesco Malipiero, Italian composer, contained in recent first issue of the Composer's News-Record, published by League of Composers, says he has been heading the Venice Conservatory and has finished four three-act operas and edited complete works of Monteverdi in spite of the terrible things that happened to his country in war years. . . . Great concentrating ability, we should say. . . .

• • •

New Orleans, we hear, is raising fund to build a new opera house, and the campaign will begin next fall with a performance of Faust with Ezio Pinza and his daughter Claudia. . . . Move is very appropriate, considering rich operatic past of that city. . . .

Czech Philharmonic Orchestra had to cancel concert tour to England because a quarter of the players were suffering from influenza and ailments resulting from wartime privations. . . . Paul Hindemith named a full member of the National Institute of Arts and Letters. He became American citizen a year ago. . . . Under sponsorship of Toronto branch of the Society for Preservation and Encouragement of Barber Shop Quartet Singing in America (or in brief the SPEBSQ) singers recently assembled from London, Ont., Detroit, Buffalo, Pittsburgh, Milwaukee, Cleveland and Elkhart, Ind. . . . Louder and better tonsorial tunes on the agenda, perhaps? . . .

• • •

Report from Milan says that Sergei Failoni, conductor of La Scala and also of the Budapest Opera, has been signed for three years by the "Met"—a report that has been denied by the last-named institution. But he is now in this country, having come for the Chicago contretemps, and . . . as they say south of the border, *Quien sabe?* . . .

• • •

Flagstad is to give a Boston recital on April 6, according to a spokesman for Symphony Hall management. . . . Vladimir Golschmann and his wife became American citizens on Feb. 24. . . .

The Museum of the City of New York received some novel Valentines for an exhibition of these lovey-dovey tokens it held. They came from—guess whom?—Mr. and Mrs. Lauritz Melchior, Jan Peerce, Rose Bampton, Helen Traubel, Alfred Wallenstein, Efrem Kurtz, Vaughn Monroe and Phil Baker. . . . We suspect some busy dove-and-arrow designing has been going on between stage appearances. . . .

• • •

In view of the rather overwhelming popularity of Open the Door, Richard, we have decided to capitalize on the vogue by publishing a companion effort:

"Swing wide the portcullis, Marvin!
I would sally in prithee."

This would be, as you have probably guessed, for those who can endure no music later than the Elizabethan madrigal school.

• • •

A gift of $1,000 from Helen Traubel, American Wagnerian soprano, has been presented to Mrs. August Belmont, president of the Metropolitan Opera Guild, as the first contribution to the Metropolitan Production Fund being raised by the Guild for new sets for the Ring of the Nibelung.

This act of refurbishing—as someone said of a tenor's death in Otello—comes "not a moment too soon" . . . considering the relative darkness that has had to shroud the windy heights of Valhalla and Hunding's breakfast room because of mixed dramatic requirements and a natural desire to avoid showing too many canvas "wrinkles." . . .

• • •

More about the breath-taking appearance of "Freckles," spaniel belonging to Admiral and Mrs. Chester W. Nimitz, at a benefit concert of the National Symphony in Washington. According to a zealous press representative not many miles away from the Pentagon Building (not, however, within it), the happy canine, blushing with the mixed pleasure and embarrassment of many congratulatory missives, has turned down an offer for a screen test made by Robert Cummings, the screen actor, who appeared on the same program. . . .

• • •

Add Generous Deeds: Jacques Thibaud, violinist, who having lunched one day in New York with Georges Enesco, and learned that despite the good fees he was to receive, conditions were hard in the latter's homeland, sent a cable to his European manager saying: "Offer to play the six concerts in Rumania without fee" and instructed that the total proceeds of these concerts be "distributed to the starving people of Bucharest."

• • •

A SINGER'S CREED

To spin this single breath
Into one exquisite sound
That lends the listener's mind
A softness whence echoes,
Warm and fragile, shall resound.

With music of a special kind,
And a liquid peace impart
When no wind of healing
Wanders through the heart!

ROSEMARIE CARLEY.

• • •

MS. of Burns' poem Auld Lang Syne recently sold at auction in N. Y. for $5,250. What price the musical version heard at certain New Year's Even observances would bring, if it could be transcribed, is anybody's guess. . . .

• • •

One of the stories that went the rounds of vocaldom recently concerns a fledgling Bruennhilde in Siegfried. She knew her part thoroughly but was fearful of the long wait on the rocky bed before being awakened in the last act. Suppose her mouth became dry, and she could not summon one of her monumental tones for *"Heil dir, Sonne."* . . .

"That can be arranged very simply," said her maestro. "Before the curtain rises, you will insert a cough drop."

The great night came, and she was made up, wigged and gowned. Finally, some time after ten, she took her place on stage and was tucked in solicitously.

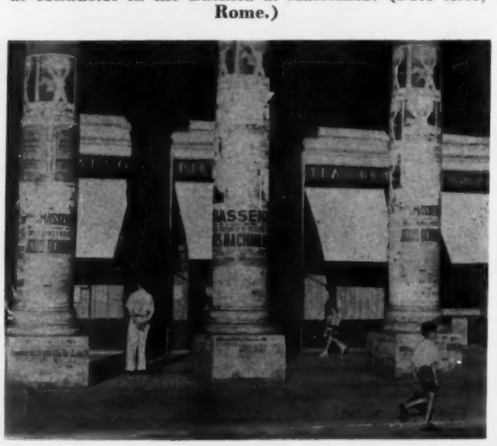
The curtains parted. Siegfried arrived. He sang and sang. Everybody—her coach, the impresario, a hundred opera house functionaries—stood breathless in the wings, waiting.

At last came the moment for the kiss. The hero bent over her. Three thousand pairs of eyes concentrated on the tender scene: even the prompter was reverently hushed. They were waiting for the Voice. At last it came:

"WHAT SHALL I DO WITH THIS COUGH DROP?"

WINDOW SHOPPING?

Jacques Rachmilovich, conductor of the Santa Monica, California, Symphony, looks over the situation in Rome as pillar posters advertise his guest appearance as conductor in the Basilica di Massenzio. (Foto Arte, Rome.)



DID BRAHMS PLAN AN OPERA?

By ROBERT HERNRIED

(Copyright, 1947, by the author.)

Did Brahms plan an opera? That he never wrote one we know, but was there a time when he was interested in that art form and planned to compose music for one?

In 1885, Johannes Brahms had reached the peak of his creative activity. The Fourth Symphony was completed and already performed in Meiningen, and in the following year there began the first of those three highly productive summer sojourns Brahms was to spend at Thuner Lake. Here, surrounded by beautiful Swiss scenery, he composed the second Sonata for the Violoncello, the second Violin Sonata, the third Piano Trio, and the magnificent Lieder, opp. 105, 106, and 107.

In the full knowledge of his creative vigor and conscious of his masterly craftsmanship, Brahms at this period might have been more inclined to widen the range of his artistic activities than at any other time of his life. As a matter of fact, it happened at this time that a new field came into his contemplative view, which hitherto he never had seriously considered—that of the opera. Interest in this new, and to his nature strange, endeavor was aroused by the Swiss poet, Joseph Victor Widmann.

Interested in the Tempest

Brahms first met Widmann in 1865 on the occasion of a concert he had given in Winterthur with the singer Theodore Kirchner. Later, during the Zurich music festival of 1874, Brahms and Widmann became friends, and Brahms took an intensive interest in the first performance of the opera The Taming of the Shrew by Hermann Goetz, the text of which Widmann had written after Shakespeare.

A decade later, Widmann wrote a libretto patterned after Shakespeare's The Tempest for the composer Ernst Frank, who also, after the death of Hermann Goetz, finished the latter's opera Francesca da Rimini. In his letter to Frank, on September 3, 1886, Widmann wrote: "Brahms too has had the text of The Tempest in his hands, and he asked me several times whether you intend to get to work on it, and 'if it had been definitely given away.'[1] However, he found a few passages later which led him to remark maliciously, 'I am indeed glad this has been given away.'"

Lyric Activity "In the Air"

These words of Brahms, heretofore not noted in the entire Brahms literature, were voiced just at the time when Widmann, who had refused to write a libretto after Gottfried Keller's Romeo and Juliet of the Village, was working on a whole series of operatic texts. For Friedrich Hegar he wrote: The Death of Heracles, and The Star of Iran. (These were never used.) For Ignaz Bruell: The Heart of Stone; for Franz Kessel: The Sisters; for Richard Heuberger, with whom he became acquainted through Brahms, Manuel Venegas (after Alcaron's El niño de la bola);[2] for Felix Mottl, the famous conductor, the libretto Prince and Singer; and for Siegfried Ochs, renowned chorus conductor, the text for a comic opera, The Two Figaros. (This, together with the text for Mottl, was never used.)

In such an atmosphere of dramatic activity, it is no wonder that Brahms felt attracted and came closer to the idea of writing an opera than ever before.

Brahms Not Cold to Opera

It is generally assumed that Brahms disliked the opera and was not in favor of combining music and drama, or play. However, this writer found source material for the opinion that Brahms at one time planned to write an opera himself, in seventy-four unknown letters Widmann directed to the Austrian composer Richard Heuberger, and the latter's still unpublished Brahms Diary, the exclusive use of both of which he was granted.

We see from the first letter Widmann wrote to Heuberger (dated Kandersteg, July 19, 1896) that he took about the same position toward opera as Brahms. "It is *the romantic and fantastic element*," he wrote, "which seems to me to be always the best subject matter for the music." These words could have been written by Brahms himself, who could not picture an opera without a romantic substance, and gave preference to a purely romantic distillation like Weber's Der Freischuetz.

Admired Gozzi's Plays

Both Brahms and Widmann busied themselves with the plays by Gozzi, and Brahms repeatedly advised Heuberger and other composers to cooperate with Widmann in the creation of an opera after Gozzi's Koenig Hirsch und der Rabe (King Stag and the Raven). For this play, as well as for Gozzi's lighthearted play The Loud Secret (after Calderon), Brahms himself had shown a great interest some time previous.

Brahms was enchanted with Gozzi's plays and found nothing to criticize in them. Not so Widmann. He wrote to Heuberger: "In Gozzi's works we find gay subjects but these are too fancifully conceived. The present serious—and I would say, pathologically serious—sense of the public would not understand these happy witnesses for a naive epoch any more. Otherwise, a comedy like The Happy Beggars would be good in many respects, and its title effective."

Not a Wagnerian Dramatist

"The libretto is a bed in which the composer must feel as comfortable as he could wish," Widmann wrote in another letter. But what kind of an opera did Brahms have in mind? Certainly not one in which the music had an unbroken unity from beginning to end, like the Wagnerian operas, but a more conventional one, with single music pieces connected by dialogue, with a text like a romantic fairy tale, offering opportunities for arias and ensembles in static forms. That Brahms approved this kind of an opera is shown by a notation of Heuberger's, although all statements of the master, who was wont to exaggerate in his critical remarks, must be taken "with a grain of salt."[4]

On March 5, 1888, Heuberger noted down what Brahms had said in reference to the system of composing used by Robert Fuchs in writing his opera Die Teufelsbraut (The Devil's Bride): "What I especially like is that Fuchs asks only for the texts of the music pieces and bothers not at all about the plot, the dialogue, etc."

THE INDEPENDENT BRAHMS.

From a photograph made by Maria Fellinger in Vienna about 1894.

Favored Return to Pre-Classic

Heuberger was shocked at this reactionary attitude. A remark like that, given at the time of the battle for Wagnerian operatic reform, must have sounded preposterous. But if we translate this grotesque statement of Brahms into a sober language, we find that he only meant to express his preference for the pre-classical system of opera, which consisted of separate pieces of music. In this more conventional form of opera, the arias, duets, and ensembles were more or less independent of the dialogues and *secco*-recitatives. Good examples of this kind are to be found in Handel's operas, where the emphasis is on the music rather than on the libretto. No wonder that Brahms, according to Heuberger, spoke most respectfully of Giuseppe Verdi—not about the composer of Otello or Falstaff but about the "younger" Verdi!

A Scenario Sketched

In 1877, after the first performance of Francesca da Rimini by Hermann Goetz (finished by Ernst Frank), Widmann scribbled in his note book: "Francesca da Rimini—Gozzi—Brahms," from which we may deduce that he and Brahms in Mannheim discussed the plan for a common opera. And on another page Widmann noted Brahms' express wishes: "Only climaxes and those parts of the plot to which music is peculiarly suited, should be set to music. It would be a barbaric requirement to demand that music accompany actual dramatic dialogue throughout several acts." Here we find Brahms to be an antipode of Wagner. Even Widmann realized that Brahms' pet idea of having Gozzi's King Stag and the Raven rewritten as an operatic libretto, would react in the nature of a *"retro-development of the opera."* None the less, he sketched a scenario and sent it to Brahms.

Although Brahms was busy with different compositions for the concert hall at the time, newspapers of the period from the second to the ninth of June, 1887, published the news that he was composing an opera. The excitement this news called forth was tremendous. "What do you think about Brahms writing an opera? Can it be true?" wrote the Brahms singer, Hermine Spies, from Wiesbaden to Heuberger in a letter dated June 15, 1887.

Newspaper Reports Denied

Widmann hurried to rectify the news. On June 9, 1887, he wrote to Heuberger, who at the time was spending the summer in a small place near Vienna: "My dear friend, since I am sure that the papers carrying the note about an opera by Brahms and myself must have reached you even at Altlengmach, I wish to inform you that not one word of it is true. Brahms, however, after discussing the matter with me, has decided not to deny the news publicly, *for though it may not be the case today, it may come true in the future.*"[5]

According to this statement by Widmann, there can be no doubt that, contrary to the opinion of the majority of his biographers, Brahms was serious in his intention to compose an opera. This deduction is confirmed by two notes in Heuberger's Brahms Diary which prove that even in later years, Brahms thought of the theater as a possible field for his activities. The first of these notes, dated May 8, 1894, states that Brahms repeatedly, this time from the wife of a "War Councillor,"[6] received libretti with the request to use them for the creation of an opera.

An Impresario's Project

Since Brahms did not take the matter seriously, the second note (of March 9, 1895) is of greater importance. It reads: "Brahms told me that negotiations were pending these days between him and Paul Lindau, who wants to pave his way as newly appointed manager of the Court Theatre in Meiningen with a new play, entitled Don Giovanni and Faust, and wanted Brahms to 'set it into music.' Brahms is going to refuse to do so, for he does not like the play. 'It is so bombastic, and yet weak where there ought to come a climax. What he asks from the stage director is fantastic. How should one realistically picture 'A castle on the peak of Mont Blanc!' But that is not all. Simultaneously, the audience should see the landscape of the valley and—an open balcony on the peak of Mont Blanc! All this is practically impossible. Moreover, Lindau wants the music to be of secondary importance, such as a composer will create last—only as a parergon. He wants soft music to be played behind the scene, but not as in Egmont, music which continues the poetry after the word stops.[7] In Lindau's play, I cannot see any place where music would belong. At the places where Lindau wants it, any cheap music would do."

These words are indicative of Brahms' position, for apparently he, the prototype of an absolute musician, saw the danger in having the supremacy of music subordinated to stage events.

Abjured "Wagnerian Corruption"

Another letter Widmann wrote to Heuberger clearly states why a cooperation between Brahms and him did not ensue. This letter (of July 7, 1888) was written after the failure of the opera Manuel Venegas by Widmann and Heuberger,[8] and therefore shows Widmann's depressed mood. For the first time, he reveals a doubt of his capability to write a fine libretto, by allotting the rearrangement of the text, as required by Heuberger, to Ludwig Ganghofer, the Austrian poet.

He adds: "As to Brahms, there is no doubt that he regards my libretti as unmusical, for his ideals are the Italian poets (Metastasio and similar ones). In my work he scents what he calls 'the Wagnerian musico-dramatic corruptness.'"

From this we gather that the real reason why Brahms definitely abandoned the plan to write an opera, was the perception that even Widmann, the only poet in whom he had trusted, was influenced by the new musico-dramatic style founded by Richard Wagner.

---

[1] In German (proverbial): "Ob es 'in festen Haenden' sei."

[2] "The Child with the Globe."

The author of this article, Professor Robert Hernried, is internationally known as an expert in music history and music theory and as a composer. He has more than 400 publications to his credit, among them four books, including a Brahms biography widely circulated in Germany before the Hitler era, several pamphlets, more than 300 articles, and some 75 compositions of which 43 came out in the U.S. He discovered and edited six Concerti Grossi by Francesco Geminiani, as well as letters of and documents about famous composers such as Wagner, Brahms, Robert Schumann, Mendelssohn, Schubert, Liszt, Weber, Hugo Wolf and others. At present Prof. Hernried is teaching at the University of Detroit and the Detroit Institute of Musical Art.

His first article in the Musical Courier, "New Light on the Wagner-Meyerbeer Feud," published on Oct. 15, 1941, aroused such interest that Time Magazine partly reprinted it on Nov. 3, 1941. His present article is based on hitherto unknown sources.

[4] Some of these utterances of Brahms are published in the author's biography of Brahms (Leipzig, 1934).

[5] Italics those of the present writer.

[6] One of the many ridiculous titles used in Austria and Germany not only by office holders but also by their wives, e.g., "Mrs. Privy Councillor."

[7] Brahms was referring to Beethoven's wonderful music to Goethe's play Egmont.

[8] This want of success did not prevent Hugo Wolf from choosing the same subject (after the poetry of Alarcon) for an opera.

ST. LOUIS HOST TO NATION'S TEACHERS

By MARY CRAIG

St. Louis, Mo.

Impressive procedure and an authoritative array of musicianship distinguished the 71st annual meeting held in St. Louis by the Music Teachers National Association in conjunction with the meetings of The National Association of Schools of Music (NASM), The National Association of Teachers of Singing (NATS), The Missouri Music Teachers Association and related organizations.

The choice of the convention city was an excellent one. The ancient citadel which emerged from 16th century trading-post and religious stronghold on the Missouri River is today one of the music centers of the country with its Municipal Opera, Symphony orchestras and great choirs.

Official headquarters were in the Hotel Jefferson, strategically located across a narrow street from the fine old Christ Church Cathedral, which with Kiel Auditorium housed the larger concerts offered during convention week. The St. Louis Local Committee, headed by Leo C. Miller, chairman, Arnold A. Zopf, co-chairman, arranged the official program and acted as host to the Assembly. Sponsoring local organizations were the St. Louis Music Sponsors, St. Louis Piano Teachers Round Table, The Musicians Guild of St. Louis and the Missouri Music Teachers Association, these being aided by the music clubs, symphonic and choir ensembles, educational and commercial groups of St. Louis and the State of Missouri.

The variable weather, ranging almost hourly from heavy snow squalls to a sunny, blue-sky spring atmosphere, set the keynote for the feeling of expectancy and enthusiasm evident in the group meetings and concerts, the forums, study conferences and the pleasantly interspersed social events. The extensive list of registrants, including officials of organizations, music-educators, professional artists, students, visitors, publishers and guest speakers read like a volume of Who's Who and enrolled representatives of universities, colleges, conservatories, and private studios from every part of the country. A birds-eye view impressed and stimulated the interested observer, signifying the vital increase in musical activity and the strength of scholastic and cultural attainment of the teachers in various fields of instruction and performance.

Opening Session of NASM

Sunday, Feb. 23, opened the series of sessions planned by the NASM for this 22nd annual meeting lasting through Feb. 27. Officers of the organization, founded 1924, are President, Donald M. Swarthout, Dean of the University of Kansas; Honorary President, Kenneth M. Bradley, Pasadena, Calif.; Treasurer, Albert Riemenschneider, Baldwin Wallace College, Berea, Ohio; Secretary, Burnet C. Tuthill. Memphis College of Music, Tenn.; Vice-presidents, Victor L. F. Rebman, Ithaca College, Ithaca, N. Y., Karl O. Kuersteiner, Florida State College for Women, Tallahassee, Fla., Arthur C. Becker, DePaul University, Chicago, Ill., Max van Lewen Swarthout, University of Southern California, Los Angeles, Calif.

First conferences listed: meeting of Commission on Curricula, Earl V. Moore, University of Michigan, presiding; meeting of Graduate Commission, Howard Hanson, Eastman School of Music, Rochester, N. Y., chairman; "Open House" for school discussion; special session for member schools offering work in Preparatory Music, Ralph E. Clewell, Western Reserve Academy, Hudson, Ohio, in charge; two general sessions for Committee and Commission reports dealing with Ethics, Publicity, Literature, Library, Graduate study and giving distinctive viewpoints of problems of Universities, Women's Colleges, Liberal Arts Colleges, Teachers Colleges and Independent Conservatories.

The Tuesday sessions closed with an enlightening address by Howard Hanson on American Music at the Crossroads.

In Kiel Auditorium, Tuesday evening, Vivian della Chiesa, American soprano, accompanied by William Sumner, was heard in a delightful song recital consisting of old and modern Italian airs, folk and modern French songs, the Pace, Pace aria from Verdi's La Forza del Destino and a group in English by composers Harry Burleigh, Nickerson, William Sumner, Samuel Gaines.

Music in Therapy

The Wednesday forums emphasized the new diverse uses of music in Therapy (speaker, Roy Underwood, Michigan State University), in Industry (Theodore Vosburgh, Dow Chemical Co., East Lansing, Mich.), in Radio (Uberts T. Neely, College of Music, Cincinnati, Ohio). Concluding discussions comprised advanced instructional matters, credits, the present educational emergency, degree requirements, musicology, faculty artist exchange, and the American Musical Theatric projects.

The MTNA commenced its meetings Feb. 26 with an Executive Committee luncheon and dinner for preliminary program discussion.

MTNA Official List

Thursday morning brought the official Call to Order by Pres. Russell V. Morgan; followed by the Welcome to Convention Members, the Hon. Aloys Kaufman, Mayor of St. Louis, a Response by Leo C. Miller, Local Chairman, and the Convention Greetings: The National Association of Schools of Music, President Donald M. Swarthout, University of Kansas; The National Federation of Music Clubs, Pres. Mrs. Guy Patterson Gannett, Portland, Maine, Chairman Dr. Hazel Nohavec Morgan, Cleveland, School and College Committee; The Music Educators National Conference, Pres. Luther A. Richman, Richmond, Va.; The National Association of Teachers of Singing, Pres. Leon Carson, New York City; The Missouri Music Teachers Association, Pres. Oliver Sovereign, Joplin. Addresses were delivered by Bernard Dickman, St. Louis Music Sponsors, and Charles Child, Division of International Exchange of Persons, Dept. of State, Washington, D. C.

The afternoon offered a perplexing choice of section meetings on subjects valuable to all interested in music appreciation study. Programmed were: 1. American Music (leader Quincy Porter, New England Cons.); 2. Music in Therapy (problems of the handicapped Veterans Administration Hospitals, etc.); 3. Organ and Choral Music.

The last was one of the more elaborate and inspirational presentments of the week, conducted by Dean Rowland W. Dunham, University of Colorado, Associate Editor of the American Organist, in collaboration with the American Guild of Organists. The first part offered an enlightening talk by Dean Rowland on Objectives in Church Music; a musical illustration, Purcell's Motet for Four Solo Voices, sung by the solo quartet of the Second Baptist Church Choir, Howard B. Kelsey, Minister of Music, Dean of St. Louis Chapter AGO; a climax was the illuminating address on Ideals in Church Music, stressing church music not as entertainment but as an aid to worship, delivered by Leo Sowerby, outstanding American composer, organist-director St. James Church, Chicago.

The second period featured an exceptionally fine demonstration of Liturgical Music. Subject of the address delivered by Clifford A. Bennett, Director of the Gregorian Institute of America at Toledo, Ohio, was The Music of the Catholic Church—"Sung Prayer."

A beautifully sung Gregorian Requiem was offered by the Boys Choir of Sisters of Loretto, directed by Sister Rose Vincent. Following was the Notre Dame High School Choral Club, directed by Murray Bennett, in a clear, effective rendition of 16th Century Polyphony and Part-Singing in Liturgical Character.

Lastly came the fine A Cappella Choir of Fontbonne College and St. Joseph's Academy directed by Sister Mary Antone, C.S.J., in Gregorian Chant.

After the National Guild of Piano Teachers tea in honor of Mrs. Irl Allison, meetings continued with College and University Music, led by Karl Eschman, Denison University, Granville, Ohio; Council of State and Local Presidents, Edith L. Robbins, Lincoln, Neb., Chairman, on Association Projects and Achievements; Latin-American Music, Charles Seeger, Pan American Union, Washington, D. C., chairman.

NEW AND RETIRING HEADS OF MTNA.

Left, Raymond Kendall, the new executive, and right, Russell V. Morgan, who presided at the convention.

Joint Banquet Held

The Joint Banquet on Thursday night of MTNA, NASM, NATS, MMTA and National Federation of Music Clubs gave the throng of convention members a pleasant break in the intensive work-schedule. Toastmaster Earl V. Moore, University of Michigan, was introduced by Dean Swarthout and took over the gayer side of the evening with great aplomb. Heard during the evening were the Address of Welcome, by MTNA President, Russell V. Morgan; Presentations of honor guests at the huge dais table stretching the length of the great Gold Room, greetings from Vladimir Golschmann, conductor, St. Louis Symphony Orchestra, and the main address on The Integrity of the Musician, by Stanley Chapple, Associate Conductor, and Dean of Berkshire Music Center.

After a short intermission a complimentary music hour programmed the Fauré Sonata in A major for violin and piano, fluently played by Harry Farbman, assistant conductor and violinist of the St. Louis Symphony, and Edith Schiller, an equally gifted pianist. The St. Louis A Cappella Choir, directed by Dr. William B. Heyne, sang with distinction and clarity music of Palestrina and Bach.

NATS Opens Session

Social events vied for place with the Forums on Friday's crowded program commencing with Breakfast—Senate of Past Presidents of MTNA; Council of State and Local Presidents. Entering strongly into the sessions was the younger but vigorous National Association of Teachers of Singing, Leon Carson, New York City, President. Forum meetings included 1. Piano, Wiktor Labunski, Kansas City Conservatory, chairman; 2. Voice, Ray Crittenden, Los Angeles, Calif., chairman. (The enthusiasm evoked by this assembly was so great that it was voted to continue the discussion with an unscheduled 8:30

SCENE AT THE JOINT BANQUET

of the Music Teachers National Association, National Association of Schools of Music, National Music Council, National Association of Teachers of Singing and other teacher units, held in the Gold Room of the Hotel Jefferson. Dean Swarthout introduced Earl V. Moore, the toastmaster; and Leo C. Miller, chairman of the local convention committee, presented notables of St. Louis and vicinity. (Photo by Sievers, St. Louis.)

DONALD M. SWARTHOUT, President, NASM. (Photo by Hixon, Lawrence.)

HOWARD HANSON, President, Nat'l. Music Council.

LEON CARSON, President, NATS.

session.) Leaders of topics were William E. Ross, Indiana University, Bloomington, Ind., Training of the Student's Imagination; Lilian G. McCook, Northwestern State College, Natchitoches, La., Practical Implications of Scientific Research for the Teaching of Singing; Orville J. Borchers, Kansas State Teachers College, Emporia, Kan., Short discussion periods after each paper. 3. String Instruments, Waldemar Geltch, University of Kansas, chairman; 4. Theory and Composition, David Van Vactor, Kansas City Conservatory; 5. Woodwind Instruments, Frank Hruby, Cleveland, O.

At the morning general session, speakers heard represented a wide cross-section of the country's scholastic opinion: Karl H. Eschman, Denison University, Granville, O.; D. Sterling Wheelwright, Stanford University, Calif.; Theodore M. Finney, University of Pittsburgh, Pa.; Raymond Kendall, University of Michigan, Ann Arbor; George S. McManus, University of California, Los Angeles; Arthur Shepherd, Western Reserve University, Cleveland.

Swinging into a festive luncheon period, the sororities and fraternity groups took over. Present were members of Delta Omicron, Mrs. Harold C. Hoch, National President, Cuyahoga Falls, O.; Mu Phi Epsilon, Ava Comin Case, National President, Ann Arbor, Mich.; Sigma Alpha Iota, Kathleen Davison, National President, Des Moines, Iowa; Sinfonia—Phi Mu Alpha, Alvah A. Beecher, Supreme President, University of Idaho, Moscow, Charles E. Lutton, Supreme Secretary-Treasurer, Chicago, Ill.

The afternoon offered the splendid concert of the St. Louis Symphony in Kiel Auditorium, conducted by Vladimir Golschmann; the Audio-Visual Aids conference guided by Warren D. Allen of Stanford University and continued Forum greetings.

Special Dinners were announced by Pi Kappa Lambda, Earl V. Moore, President General, and the MMTA, Oliver Sovereign, Pres.

The evening's concert was given in Kiel Auditorium Opera House by the St. Louis A Cappella Choir, led by Dr. Heyne. The ensemble displayed musicianship coupled with rare tonal color in selected numbers of Palestrina, Gibbons, Tallis, Bach plus the later German, Russian, English and American compositions.

Forum Meetings

Forum meetings were the attraction with the Piano group, under Labunski, hearing Louis LaMair, National Ass'n of Music Merchants, and the Voice teachers, under Crittenden (in co-operation with NATS) hearing brilliant papers by Bernard Ferguson of St. Louis; Helen Steen Huls, State Teachers College, Minnesota; Carl Gutekunst, Pres. New York Singing Teachers Ass'n, New York City, and Paul T. Klingstedt, A. & M. College, Stillwater, Okla.

The session for String Instruments was given over to American String Teachers Ass'n organization work. Committee appointed comprises Hugo Kortschak, New York City; Duane Haskell, Marquette; Rex Underwood, University of Oregon, and Dr. Karl Kuersteiner, Dean, School of Music, Florida State College for Women, Tallahassee.

In the general meeting papers were read by Glen Haydon, University of North Carolina, Chapel Hill; Hugo Leichtentritt, Harvard University, Cambridge, Mass.; Theodore M. Finney, University of Pittsburgh; Max Schoen, Carnegie Institute of Technology, Pittsburgh; Warren D. Allen, Stanford University, Calif. The subjects dealt with were Musicology, Aesthetics, Social Psychology of Music, Music and Philosophy.

Afternoon work listed interesting lectures on Haydn's Scottish and Welsh songs, Problems of Interpretation, Community Music in forums conducted by Ernst Bacon, Syracuse University, and Peter W. Dykema, Professor Emeritus, Columbia University.

The Council of State and Local Presidents took up questions of High School Credits From Private Instruction, Successful Recital Plans, The Business Side of Music Studios, and allied problems of the teaching-performing career.

Social Events

Two socially important affairs highlighted the day. The National Federation of Music Clubs entertained officials and delegates at luncheon in the Gold Room. Mrs. Guy Patterson Gannett, president, was the gracious hostess for her organization. Mary Howe, chairman of Orchestra Committee, NFMC, made the principal address and a program of American compositions was given by singers Nancy Jean Davidson, Ida Moerschell-Calhoun, and pianist Dorothea Earle Wallace. Mrs. Frank Parker was the accompanist.

Buoyantly celebrating its third birthday and a present membership roster of 750 teachers, NATS concluded its business and study sessions with a dinner for members and guests. Miss Louise Kroeger of St. Louis was the efficient head of the Local Committee in charge of arrangements. Past-president John C. Wilcox, of Colorado, was Toastmaster and James T. Quarles, University of Missouri was Guest Speaker.

Officials present were: President, Leon Carson; co-ordinator of Field Activities, Vice-president Richard DeYoung of Chicago; Secretary, Walter Allen Stults, Northwestern University; Treasurer, Carl Gutekunst of New York; Regional Governors, Bernard Taylor, New York City, J. Oscar Miller, Chattanooga, Tenn., E. Clifford Toren, Chicago, Ill., Helen Steen Huls, St. Cloud, Minn., Ruth Miller Chamlee, Los Angeles, Calif., William E. Jones, Denton, Texas, Melvin H. Geist, Salem, Oregon.

The final evening concert was given at Christ Church Cathedral under the direction of Howard B. Kelsey.

Carried over to Sunday, the concluding business meetings of MTNA were held. The University of Missouri String Quartet played the Debussy Quartet also at the morning session. Personnel: Rogers Whtimore, first violin; John Ferrell, second violin; George C. Wilson, viola; Elizabeth Fretz, cello. Invitations were given to visitors for the regular afternoon program of the St. Louis Symphony Orchestra with Claudio Arrau, pianist, as guest artist and Vladimir Golschmann conducting.

Officers Re-elected

Donald M. Swarthout, Dean of the School of Fine Arts, University of Kansas, was re-elected President of the National Association of Schools of Music; Burnet C. Tuthill, Director of Music, Southwestern University, Memphis, Tenn., was elected to a 23rd term as Secretary.

In elections held at the close of the convention, the MTNA chose Dr. Raymond Kendall as its new president. He is a member of the faculty of the University of Michigan, and an officer of the Rachmaninoff Fund.

Newly elected vice-president for the Eastern District of the NASM is Mrs. Janet D. Schenck.

Leon Carson remains president of NATS.

Convention Briefs....

Neglect of the American composer was placed at the door of teacher and publisher. The prevailing preference for "19th century idiom" and the unwillingness of the modern composer to work in small forms for more limited techniques plus general indifference on the part of public and performers was the sad picture painted by the forum group.

Ideas and proposals for a faster opening of the door to opportunity and a broader scope for the composer were presented by speakers Roy Harris, Glen Haydon, Russell V. Morgan, Ernst Bacon and Harold Spivake, head of the Music Division of the Library of Congress.

Wilfred C. Bain, North Texas State Teachers College, suggested a semester devoted to Be Good To American Composers; Roy Harris offered the slogan, Give the American Composer a Break.

Ernst Bacon, dissenting, said that "the American composer is not as badly off as the American performer who, until recently, never got much attention."

•

Are Graduates Prepared?

In one of the talks, C. E. Lutton of the Clark-Brewer Teachers Agency, Chicago, strongly criticized the music schools for graduating ill-equipped students intended for teaching work. He also chided conservatories and studios for permitting inadequately prepared performers to make professional recital appearances. Mr. Lutton quoted acrid press reviews on debutants to sharpen his argument.

•

"Close Harmony" Popular

Strangely wafted across the erudite offering of a string chamber ensemble came strains of My Moonlight Lou, Harvest Moon and other choice selections rendered with sweet minor sevenths and plaintive, melting harmonic progressions.

Investigators discovered a large audience listening with unmitigated pleasure to 40 members of the Barber Shop Quartet group, directed by Dr. Norman F. Rathert. Organized to promote and preserve the old-fashioned part-singing, with a theme song extolling the virtues of close harmony, the carollers were one of the hits of the week's music.

•

As to Exhibitors . . .

On the busily traveled route between the Ivory, Gold and Crystal Rooms, the mezzanine of the Jefferson was colorful with elaborate and instructive displays of music, portraits, books and magazines in the attractive booths set up by leading publishers of the country. Also featured were the Cincinnati Conservatory of Music and Musical Courier.

THREE CHORAL GROUPS WHICH SANG FOR CONVENTION GUESTS.

Left, the A Capella Choir of Fontbonne College and St. Joseph's Academy; center, the Boys' Choir trained by the Sisters of Loretto; and right, Notre Dame Choral Club of Notre Dame High School. (Photos by John Goldston, St. Louis.)

RADIO, TELEVISION

By William A. Taylor, *Radio Editor*

"THIS PROGRAM IS TRANSCRIBED."

The modern faultless equipment of WOR's recording studios. These turntables work 24 hours a day to record every important news event and every type of entertainment with concert-hall perfection. Here are several turntables at WOR with a technician preparing to "cut a show." He is adjusting a suction hose which draws waste wax off the record as it revolves. Note the microscope which helps him see that the "platter" is being properly cut.

THAT WAS RADIO 25 YEARS AGO!

The cone shaped object on the extreme left is one of the first microphones ever used. It was hooked into an old-fashioned telephone transmitter, and hocus-pocus your earphones were tuned in to WOR. The gentleman with the fancy headgear is not identified.

IN MAY OF 1922,

WOR expanded and opened "a beautiful broadcasting salon in new quarters" at 46 Bank Street, Newark, N. J. Draped walls and ceiling, carpeted floors, comfortable upholstered furniture, a harp, bass violin and piano, made this studio the last word. The use of draperies and carpeting was to eliminate echo.

Station WOR Marks Twenty-Five Years on Air

Twenty-five years and 49,750 watts ago, WOR—one of America's great radio stations—was born. It was Washington's birthday, 1922, in the era of jazz, crossword puzzles, bobbed hair, and Coué's Philosophy, "Every day in every way I'm getting better and better." In parlors the novelties of the day were radio sets—crystal sets and large battery affairs with three or four dials and a set of earphones. Their prices ranged from $50 to $600. As conversation pieces, the new gadgets vied with the current fads, eskimo pies, bathing beauty contests, and cigarette-smoking flappers. Even President Harding caught the "Wireless Telephony" bug and installed a "detector" set in his White House study.

In Newark, WOR was going on the air for the first time. The combined studio-office-transmitter site was a stuffy little room in the corner of the sporting goods and radio department of the Bamberger & Company store. There were a piano, a desk, one lone microphone, and oriental rugs on the windowless walls.

There was no fanfare, no oratory, no ceremony. Someone put a record of Al Jolson singing April Showers on the phonograph, dragged the "mike" alongside, and WOR's first program was on the air! The "mike" was a converted telephone transmitter with a large phonograph horn at one end, the kind the dog is always listening to in a certain phonograph advertisement. The transmitter on the roof of the store was a reconditioned 250-watt rig that inventor Lee De Forest himself had once used in early experiments.

•

Bamberger & Co., became the first department store to operate a station for two simple reasons: putting programs on the air would help sell radios and at the same time promote the store. "Get a radio," was the advertising theme. "No records to buy. No upkeep. A life-time of entertainment free."

One of the engineers who helped to put the station on the air the first day was J. R. Poppele. A former ship's operator, Poppele used to buy his spark plugs and batteries at Bamberger's. He became so familiar a figure around the radio parts department that he was eventually hired to teach the store's class for "hams." When WOR went on the air, he was assistant operator. Two months later the chief engineer approached Poppele and said, "Jack, I don't think radio has a future. I'm going into a better field." Today Poppele is WOR's vice-president in charge of engineering and President of the Television Broadcasters Association.

Programs were casual in those days. Timing was free-and-easy and no one worried if a broadcast ran over a couple of minutes. During the first year, the program schedule ran from 10:30 a.m. to noon, 1 to 1:30 p.m., 2:30 to 4 p.m., and 6:15 to 10 p.m. The station closed down not only for lunch but also on Sundays and holidays. Radio sets were selling so well in the Christmas season of 1922 that Jack Poppele thought fans deserved some sort of Yuletide shows. So he voluntarily sacrificed his own Christmas at home, put the station on the air himself and played holiday records. Newspapers commended WOR for this display of initiative.

•

Among the staples of programming in the early days were instrumentalists (9:30 p.m., solos by G. Paladino, mandolin player, recently arrived from Russia) and vocalists of assorted ranges (6:45 p.m., solos by Alice Naomi Thomas, dramatic soprano of Hoboken). One performer was usually scheduled for two separate broadcasts in the course of an afternoon or evening. A typical 1923 WOR program schedule, for instance, lists "8:02 p.m., solos by Princess Waukomis, contralto, full-blooded Indian princess," and at 8:50 p.m., "continuation of solos by Princess Waukomis."

Performers weren't paid and, aside from the novelty and prestige value of a radio appearance, their only remuneration was the outside bookings that resulted from frequent hearings on the air. Because of the no-pay policy, however, cancellations were not uncommon. And when the contralto didn't show up, the pianist from the previously scheduled show might have to continue playing for another half-hour or more. To give the listener a feeling of variety, however, the pianist was often billed under different names!

•

Today, a quarter of a century later, in nostalgic contrast to those "teething days" of radio, WOR has become one of America's great broadcasting stations. Its distinguished record of accomplishment includes not only the highest grade of entertainment programs, but significant work in the field of public service as well.

Good music has always been highlighted on WOR. The station was the first to broadcast the New York Philharmonic-Symphony with Arturo Toscanini, back in 1927. The Bamberger Little Symphony, conducted by Phillip James, was established in 1929 as one of the regular musical features. Under Alfred Wallenstein, WOR's Musical Director from 1935 to 1945, WOR earned the following of music-lovers for its many classical broadcasts and its presentation of the works of modern American composers. When Wallenstein left to become Conductor of the Los Angeles Philharmonic, he was succeeded by Sylvan Levin, one of the country's leading young conductors and a former associate of Leopold Stokowski, who has brilliantly maintained the high standard of the station's music programs.

Dorati to Open ABC Symphony Season

Following the Metropolitan Opera airings, which concluded on March 15, the American Broadcasting Company presents a special broadcast on the ensuing Saturday, March 22, of the Dallas Symphony Orchestra, Antal Dorati, directing. (WJZ—5:00 to 6:00 p.m., EST). On March 29, Dorati will mount the podium to inaugurate the spring season of the ABC Symphony Orchestra (WJZ, Sat., 5:00 to 6:00 p.m., EST) and will make a reappearance conducting the orchestra on April 5.

WINGS OVER JORDAN
WORLD'S GREATEST NEGRO CHOIR
Every Sunday Morning, CBS Coast to Coast
Stanford Zucker Agency, 420 Madison Ave., N. Y. 17

BURL IVES
BALLADEER
Mutual Network
Fridays 8:00 - 8:15 P.M., E.S.T.

CARTER FARRISS
TENOR
AVAILABLE FOR CONCERT
10 West 46th St., N. Y. C. PE. 6-8554

BEATRICE MERY Soprano
Starred 3 years on "Beauty in Music"—WQXR
Now available in concert-radio.
340 West 57th St., N.Y.C. 19 CO. 5-7292

MARCEL FRANK
COMPOSER — ARRANGER
PIANIST — CONDUCTOR
339 West 84th St., New York 24 TR. 4-7725

SYLVAN LEVIN
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

WILLIAM THORNER
TEACHER OF MANY PROMINENT SINGERS
of Opera—Concert—Recital—Radio
For auditions and further particulars address secy.
152 West 57th St., New York 19, N. Y. COl. 5-8909

JAMES W. QUILLIAN
ACCOMPANIST
200 West 55th St., New York 19, N. Y.
Phone: Circle 7-2000

DEAN OGDEN
Baritone
RADIO
5 West 63rd St., New York City
SUsquehanna 7-4400

ROBERT MERRILL
Baritone Metropolitan; Star RCA-Victor Show.
Personal Representative: GALE, INC.
Mgt.: NCAC, 711 Fifth Avenue, New York 22

LISA JOURAVEL
Mezzo-Soprano
OPERA — CONCERT — RADIO
Suite 701, 119 West 57th Street,
New York 19, N. Y.

FRANCO AUTORI
CONDUCTOR
CHAUTAUQUA SYMPHONY ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

VAUGHN MONROE
and HIS ORCHESTRA
Exclusive Management WILLARD ALEXANDER
Suite 1812, 30 Rockefeller Plaza, New York 20

HERMAN NEUMAN
MUSIC DIRECTOR, Station WNYC
2500 Municipal Building, New York 7, N. Y.

NEWS AND REVIEWS

Margaret Daum, the Story Behind an American Artist's Success

Few lyric sopranos are more widely known to radio audiences than Margaret Daum. This young singer has appeared as guest soloist on so many radio shows that it would literally take a public accountant to itemize them all accurately!

As an evidence of her popularity on the air-waves, she was star soloist with Howard Barlow and the CBS Symphony Orchestra for six consecutive seasons; seven years on the Stroh Broadcast series with Gus Haenschen's all-string orchestra, emanating from Detroit, and has been for four years on NBC's The American Album of Familiar Music (Suns., 9:30 to 10:30 p.m., EST) on which program she is currently heard.

With her concert, guest solo, and operetta engagements, as well as recording for RCA-Victor, plus her television shows, Miss Daum has a schedule that would seem almost impossible of accomplishment to the average person; but somehow she manages to make all her activities dovetail without fuss and bother. Her recording stint alone is a considerable job, and the sale of her records is reported to have reached the millionth mark.

•

You would think she had plenty to do to fill up 24 hours a day, seven days in the week. But not Margaret Daum! Sandwiched between flying hither and yon, she serves as National President of Ithaca College Alumni Association, with all the exacting executive duties the office entails. More, she is a member of the college's board of trustees.

Until last summer Miss Daum flew each week from New York to Detroit for her Stroh Broadcast, which was beamed each Tuesday over WJR; then back to New York for her Sunday night broadcast on NBC. When the show goes on the air again in the Spring, she expects to resume these weekly jaunts. Recently she was awarded a plaque for her almost 300,000 miles of air travel, having flown more air-miles than any other American woman, with the exception, of course, of Eleanor Roosevelt!

Well merited, significant tributes to this artist's talent and versatility are the varied "firsts" that have high-lighted her career so far. When Gian-Carlo Menotti was commissioned by NBC to compose the first opera ever written exclusively for this medium, he selected Miss Daum to create the leading soprano role in The Old Maid and the Thief. With the first televised opera, said to have been the first full-hour television feature ever presented, she was chosen to play the title role in The Pirates of Penzance. Again, Menotti selected her for the leading role in his opera Amelia Goes to the Ball.

She was also engaged to introduce the first out-of-door light opera in Cleveland, appearing in Showboat and Rio Rita. At the Metropolitan Opera, she made her debut as Musetta in La Boheme.

•

Blond, blue-eyed, and slender, Miss Daum has an engaging personal charm and a great zest for life. She is pure, unadulterated American, for her ancestors were among the first settlers to come to this country. Born in Pittsburgh, the daughter of a violinist who is now a practicing landscape artist, and of a mother whose lullabies are one of her clearest childhood memories, she grew up in an atmosphere of music. Since she made her first public appearance at the age of three, singing a solo in a church, music has been a compelling force in her life.

Miss Daum attended Wittenberg College in Springfield, Ohio, then went to Ithaca College of Fine Arts for intensive musical training. Her voice teacher there was Dr. Bert Rogers Lyon, with whom she still studies.

Coincidentally, Miss Daum's professional career in radio was launched in her home town, Pittsburgh, when she sang on a program with Dick Powell. The next year she was presented on the stage of Radio City Music Hall in New York, and since then her record of achievement is an inspiring index of successes.

•

Certainly a living exemplification of the old adage, "To be busy is to be happy," Miss Daum waves high priced couturiers aside. Designing glamour gowns for concert appearance is no hurdle for her. They have a chic, becoming and original style that any international modiste could exhibit with pride. Her dress designing led to millinery. The hats she makes (particularly the feather toques, which she finds becoming) are off-handedly credited by the modest singer to "a little imagination, a few feathers and a pot of glue."

Her country home on the New Jersey coast is filled with her handiwork in the form of draperies, curtains and bedspreads—all the result of her industrious fingers. She brags about just one thing, her ability to fix mechanical gadgets! She began tinkering with things a few years ago when a carpet sweeper didn't function. She took it apart, found out what was wrong and reassembled it again in no time. Much to her satisfaction, it worked. Since that time she has been puttering successfully with all the appliances in her home.

But—in contrast to all her other predominantly feminine pursuits—guess what her favorite outdoor pastime is? Deep sea fishing, and by all reports she is a doughty and expert angler.

OSCAR STRAUS CHATS.

The composer of The Chocolate Soldier, and many other popular operettas, confers with Dorothy Kirsten and Jan Peerce, right, following a recent broadcast of Treasure Hour of Song (MBS, Thurs., 9:30 to 10:00 p.m., EST). Straus, whose perennial favorite, The Chocolate Soldier, is being revived on Broadway, was guest conductor of the program, an annual appearance he makes on this series. (Photo by Harold Stein.)

MARGARET DAUM,

lyric soprano, currently heard over NBC's American Album of Familiar Music Series (Suns., 9:30 to 10:30 p.m. EST).

World Premiere of Powell Symphony Is Scheduled

One of the highlights of the National Federation of Music Clubs convention in Detroit, in April, will be the world premiere of a symphonic work written by John Powell, Virginian composer. The Symphony will be performed for the first time on Wednesday evening, April 23, by the Detroit Symphony Orchestra, under the baton of Dr. Karl Krueger. On April 26, it will be broadcast in its entirety from Music Hall in Detroit (3:00 to 4:00 p.m.) on NBC's Orchestras of the Nation program.

The work is said to be one of the largest instrumental scores yet written which has its genesis and inspiration in American folk tunes. Mr. Powell was commissioned by the Federation in 1932 to compose the opus, and it involved nearly fifteen years of research and experimentation before being brought to completion. Long identified with the White Top Folk Festivals, Mr. Powell is one of the leading collectors of folk music in the country.

Toscanini Directs French Program

This season, even more than previously during Arturo Toscanini's tenure as conductor of the NBC Symphony Orchestra (Suns., 5:00 to 6:00 p.m., EST), radio audiences have had superior enjoyment from this broadcast series, from both a musical and interpretative standpoint.

Sunday, March 2, was no exception to the rule, when Toscanini presented a French program which opened with an excerpt from Franck's Redemption and from Dukas' Ariane et Barbe-Bleue, and concluded with Debussy's La Mer. Not alone in the maestro's incomparable reading of the last-named score did he and the NBC Symphony reach new heights. The entire afternoon's offering was an inspired dramatic communication, an authoritative and subtle recreation of the composer's innermost intent.

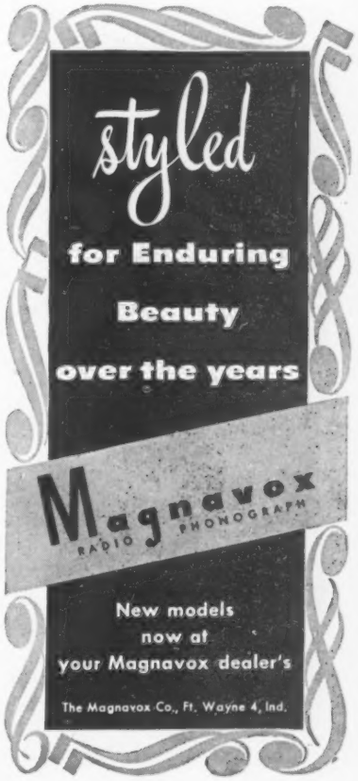
•

RADIO NOTEBOOK

In his appearance with the Toronto Symphony Orchestra, Feb. 19, radio's distinguished maestro, ALFREDO ANTONINI, drew a 16,000 capacity audience to Maple Leaf Gardens in Toronto to hear him. He is scheduled to direct several concerts there next season. . . . DOUGLAS JOHNSON played a program of piano works WNYC, Feb. 26, & was also interviewed. . . FERRUCCIO TAGLIAVINI, who made his Met Opera debut in Jan., registered his first American radio appearance via NBC's Telephone Hour, Feb. 24. . . . HJOERDIS SCHYMBERG, Swedish coloratura-soprano, made her American radio debut on Mar. 1 on WJZ-ABC Met. Opera B/C. . . .

Unusual treat for music connoisseurs, when weekly series titled LIMITED EDITION RECORDS premiered, Mar. 2. Program consists of Concert Hall Society recordings of outstanding & never before recorded music of classical & contemporary composers. . . . LOUIS KAUFMAN, violinist, interviewed via Boston's station, WHAC on Journal of the Air program, Mar. 1. . . . Utah Symphony Orchestra, under direction of WERNER JANSSEN, beamed full hour's concert over CBS network, Mar. 5, direct from the Mormon Tabernacle in Salt Lake City. . . . Seven student representatives from Argentina, Bolivia, Ecuador, Mexico, Panama and the U. S., joined a special panel on AMERICAN YOUTH TAKES STOCK OF ITSELF which was B/C & televized by NBC, Mar. 8, direct from the N. Y. Herald-Tribune Forum at the Waldorf-Astoria. . . .

With the performance of Mozart's Marriage of Figaro, the "MET" OPERA BROADCASTS over WJZ-ABC ended Mar. 15. The work was the 18th of the current season's broadcasts, all sponsored for the seventh consecutive season by the Texas Company. . . . The FM RADIO CHORUS, now in its second season of broadcasting, will offer an all-Haydn program over Station WABF, Mar. 21. The chorus, which was organized in 1945 to sing exclusively for frequency modulation (FM) broadcasting, is under the direction of EDWARD TATNELL CANBY, music commentator on WABF & WNYC, and record reviewer for the Saturday Review of Literature.



THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Activity in the New York dance world has stepped up considerably during the last fortnight, but there is relatively little to report on artistic development or any important new works. This can be said in spite of Graham's presentation of two new works, a revival and a revision; in spite of a world premiere by Ballet Russe de Monte Carlo and concerts by Rosario and Antonio, Juana, and Leticia with a company including Ragini Devi, Michiko and Gina.

Martha Graham's engagement at the Ziegfeld Theatre opened, on Feb. 24, with familiar works—Appalachian Spring, Dark Meadow and Every Soul is a Circus. The first novelty, Stephen Acrobat, was presented on Feb. 26. Conceived and performed by Erick Hawkins (The Acrobat), and with Anthony Mannino (The Trainer) in a non-dance role reciting lines of Robert Richman, it impressed as not much more than a personal exhibition piece. There was a Noguchi tree, an apple, and a stand for the trainer. There was music by Robert Evett and costumes were designed by Kenn Barr. There was also a general air of bewilderment in the audience. Dark Meadow and Letter to the World were the accompanying works. The latter presented several new personalities who deserve comment. Angela Kennedy (One Who Speaks) quoted the Emily Dickinson lines with charm and excellent diction, and was attractive and graceful in appearance. Mark Ryder displayed exceptional lightness, elevation and style in the "Dear March, Come In" passage.

"Cave of the Heart" in Revision

Cave of the Heart, a revised edition of the work presented by the Ditson Fund at Columbia University, under the title of Serpent Heart, was shown for the first time on Feb. 27. While the mention of the Medea myth has been dropped from the notes, and the characters now are simply called Sorceress, Adventurer, Victim and Chorus, the theme of the work is essentially the same. The program note thus merely states the basic thought of the original work: "This is a dance of possessive and destroying love, a love which feeds upon itself and, when it is overthrown, is fulfilled only in revenge." The cast, too, remains unchanged. Martha Graham and Erick Hawkins are the Sorceress and Adventurer rather than "Ones like Medea and Jason," while Yuriko and May O'Donnell assume their roles under the titles of Victim and Chorus. The action, though edited and tightened, remains fairly familiar, with an added brilliant and gripping bit of theatre in the final phrases achieved mostly by highly imaginative lighting. Appalachian Spring and Letter to the World were repeated.

El Penitente, the revival, and Errand Into the Maze, the second new work, were both given on Feb. 28, along with Deaths and Entrances and Every Soul is a Circus. Pearl Lang was seen for the first time in the Graham role (the Mary figure) in El Penitente. Miss Lang is an attractive and accomplished dancer but this work is not sympathetic to her particular gifts. Graham is able to bring an intensity to her interpretation that is foreign to Pearl Lang's style. The latter is highly spirited, lithe, and far more suited to lighter subject matter. Erick Hawkins was the Penitent and John Butler the Christ figure.

"Errand Into the Maze"

Errand Into the Maze is one of Graham's more literal efforts. According to the notes: "The title comes from a poem by Ben Belitt. The action has its core in that errand-journey into the maze of the heart in order to face and do battle with the Creature of Fear. There is the accomplishment of the errand, the instant of triumph, the emergence from the dark." And that is just about it. Martha Graham and Mark Ryder are the dancers involved. They journey and battle to a rather light-weight musical score by Gian-Carlo Menotti. As in Serpent Heart, a Grecian myth is utilized. This time the legend of the Minotaur is suggested, since Graham's action conveys the digressions of a maze and since Ryder appears with a bull's mask. Isamu Noguchi is again responsible for the setting. Other works given during the season were John Brown, Punch and Judy and Herodiade.

Miss Graham has assembled a first rate company. The productions are tastefully costumed, the performances smooth and the dancing exact. Every dancer is not only perfectly trained, but reverence for their work is also evident. Those in the company not already mentioned include Ethel Winter, Helen McGehee, Dorothea Douglas, Nalanya Neumann, Robert Cohan, Graham Black and Stuart Gescheidt.

Rosario and Antonio at Carnegie

Rosario and Antonio returned to Carnegie Hall on Mar. 2, bringing with them a partially new company and many new dances. Assisted by Pilar Gomez and Rozzino (who were not seen with the dancers in the Hall last season) and Pastora Ruiz (who was), classic and popular dances were offered. Silvio Masciarelli, pianist, and Geronimo Villarino, guitarist, furnished the music.

The program is fast-moving and arranged so that there are no waits between numbers—something for which all concert dancers should strive. The popular dances fared much better than the classic. Antonio's Zapateado, for example, would be hard to surpass. His heel work is crystal-clear and his speed breathtaking. In this style he could best be described as super-dynamic. It may also be said that he has developed a great deal of dignity in stage deportment since last seen here. With his partner, Rosario, the Herencia Gitana was especially charming. Rosario's deep, husky voice and vivid personality always manages to put a song over even if one doesn't understand the lyrics. The Quadro Flamenco was a little disappointing. Although excellently costumed and exciting in sections, the whole thing did not build to the usual wild climax.

Pilar Gomez and Rozzino, with Pastora Ruiz, rounded out the little company nicely. All did well in their respective assignments.

JUANA,

who appeared in dance recitals at the Barbizon-Plaza on Feb. 28 and March 2, assisted by Julia Wortman, pianist-singer, Rohini, Lakshmi and Shivan, Hindu musicians. (Photo by C. A. Varrington.)

Virginia Sampler Premiered

Ballet Russe de Monte Carlo gave its one and only premiere, Virginia Sampler, on Mar. 4 at the City Center. On this occasion they introduced to ballet a choreographer, Valerie Bettis, and a composer, Leo Smit. But, unfortunately, it does not seem that the introduction will develop into a life-long friendship. The program states that Virginia Sampler is a ballet in one act inspired by early American primitive. It further states that it is "a theatre sampler of early Virginia, at a time when there were still frontiers, and people from beyond were a natural cause for excitement among the gentry of the town, still retaining the tradition of their homelands." There are many people. Gentry of the town include a Mother, Young Girl, Eligible Young Bachelor, a Child, etc. There are those who pass through the town, such as a Frontiersman, his Friends, a General, Couriers and an Unidentified Lady on Horseback in the person of Valerie Bettis, from whom is hanging a flaming red velvet gown touched off with purple chiffon. And from whom hangs the tale. The Unidentified Lady pursues the Eligible Young Bachelor, shows more than a passing interest in men, causes the Young Girl many unhappy moments, and in general behaves like one who wants to be a femme fatale.

Work Lacks Integration

All in all, it was not too integrated a piece of work. Miss Bettis is essentially a modern dancer and a soloist. Her choreography for groups has never been outstanding, nor is this any exception. The dancing had neither the excitement of ballet virtuosity nor dramatic tension of modern dance, with the choreography lacking cohesion and maturity.

Patricia Wilde (the Mother), Marie-Jeanne (the Young Girl), Frederic Franklin (the Bachelor) and Leon Danielian (the Frontiersman) made as much of their parts as they could. Incidentally, the costumes, by Charles Elson, were charming. The score was adequate, if not particularly distinguished, since Mr. Smit had the difficult task of basing a score on American themes and trying not to sound like Copland—an often futile endeavor.

The program opened with a fine performance of Balanchine's Serenade with Ruthanna Boris, Herbert Bliss, Pauline Goddard, Nicolas Magallanes and Maria Tallchief in the solo parts. The Blue Bird with Krassovska and Danielian and Blue Danube were also on the program. Danilova was again indisposed and Krassovska took over the Street Dancer in Danube. Paul Strauss conducted the premiere and Ivan Boutnikoff conducted the other ballets.

Premieres at the Mannes School Of Works by Meyrowitz

Presented in their American premieres, compositions by Jan Meyrowitz were heard at the Mannes School on Feb. 28 by a celebrity-studded audience.

In the performances there participated, Louise Burge, contralto, Janet Lauren and Peggy Lee Whiting, sopranos (all three students of Mme. Olga Eisner), Eva Heinitz, cellist, René Le Roy, flutist, Randolph Hokanson, pianist, and the composer-pianist. A selection of songs divulged an indisputable sense of vocal line. The compositions reflect a sensitive musician who molds his material with the expert knowledge of a sincere musician. The highlights of the program were the Trio for flute, cello and piano, a work full of delicate coloring and strong in its dramatic impact and the two-piano suite, Homage to Hieronymus Bosch, depicting impressions of pictures by the Dutch master, portraying in Biblical guise symbolic events of contemporary history.

It is only natural that an evening of works by one composer, especially if he has his own individual handwriting, tends to a certain monotony after a while. But undoubtedly Meyrowitz is a talent who speaks his own language, and takes strong inspiration from Jewish music, transposing it into his own idiom.

H. L. W.

IVA KITCHELL
DANCE SATIRIST
Mgt.: NCAC, 711 Fifth Ave., N. Y. C. 22

MIRIAM WINSLOW
CONCERT DANCER
Suite 703, 119 West 57th Street,
New York 19, N. Y.

JACOB'S PILLOW
Univ. of the Dance and Festival
THALIA MARA AND ARTHUR MAHONEY, DIRECTORS
Information Studio 819 Carnegie Hall, N. Y.

MARINA YURLOVA
Classic Interpretations
of the Spanish Dance
Suite 701 119 W. 57th St., New York

NCAC Dance Attractions
711 Fifth Ave., N. Y. C. 22 PLaza 3-0820

La Meri and COMPANY
Available for Concert
ETHNOLOGIC DANCE CENTER
110 East 59th St., New York 22

Study the dances of
India
Spain
The Orient
Latin America

FOR SINGERS
DANCE COURSE simplified for Operatic Background
Recommended highly by voice teachers
CARLOTTA ELLIS, 608 Steinway Hall, N.Y.C. CI. 7-6605

EDMOND KOWALEWSKI
MANAGEMENT
15 East 59th St., N. Y. C. 22 PL 3-1566
PILAR & ROZZINO
Flamenco Dancers
TINA RAMIREZ
Spanish Dancer

ORIGINAL BALLETS
by FLORENCE WICKHAM
Complete with story and music for
professional and student productions.
Suite 701, 119 West 57th St., N. Y. C. 19

DAVID LIBIDINS
Bookings — Promotion — Management
113 W. 57th Street : New York 19, N. Y.

FEDERICO REY
and ENSEMBLE
NOW BOOKING 1947-1948
Management: ALBERT MORINI, 119 West 57th Street, New York 19, N. Y.

IRENE HAWTHORNE
Premiere Danseuse, Metropolitan Opera Association
AVAILABLE FOR CONCERT
220 WEST 43rd ST.
NEW YORK CITY
LOngacre 5-7561

THE CHOIR CORNER

By LEON CARSON

LITURGICAL MUSIC—ITS USE

Many people, at one time or other, seem somewhat confused as to just what constitutes the difference between the liturgical music of the Catholic Church and other sacred and religious music. This was explained by Dr. Clifford A. Bennett, national director of the Gregorian Institute of America, with national headquarters in Toledo, Ohio, when he spoke to the joint convention of the Music Teachers National Association, National Association of Schools of Music, and National Association of Teachers of Singing in St. Louis on Feb. 27.

His address preceded a program of specially prepared liturgical music of the Catholic Church. Planned as an instructive talk on Gregorian Chant and Polyphony, Dr. Bennett gave a brilliant and concise review of seventeen centuries of church music, as well as a clean-cut analysis of the characteristics which distinguish liturgical, or ritual, music from so-called "religious" music and others sacred forms.

Briefly, liturgical music, such as Gregorian Chant and Polyphony, is prayer sung and not music rendered. Dr. Bennett stressed the fact that while religious music such as the prayer scenes in the operas, oratorio music and some of the Mass compositions of the Bach, Beethoven and Mozart era are both beautiful and artistic and have a certain atmosphere of devotion, they are not true ritual or worship music.

Liturgical music is prayer; religious music is the expression of the personal emotional creation on the soul of the individual. Since worshippers are in church to pray—not to be entertained—the form of music best suited to inspiring the people to prayer is liturgical music, because it is adapted to the special objective of the liturgy, which is the stimulation of devotion. The forms of worship and its music must be kept within the framework of the rubrics which prevent the ceremonies and rites of the Catholic Church from degenerating into a whimsical and arbitrary show, he said.

•

Harold Friedell at St. Bartholomew's

It is with all good wishes that this department of Musical Courier views the appointment of Harold W. Friedell as organist and choirmaster at St. Bartholomew's Church in New York. In following Dr. David McK. Williams, who lately resigned after long years of successful service, Mr. Friedell will have the splendid opportunity of carrying on and extending the direction of an established tradition of fine music and good singing—for which he is ably equipped.

•

Manhattanville College Centenary

A gala centennial intercultural concert was given at the Metropolitan Opera House, New York, on March 4 in celebration of the Manhattanville College of the Sacred Heart's 100th anniversary and for the benefit of the centenary scholarship fund. A galaxy of operatic artists assisted in the staging of a splendid program, including Richard Tucker, Rose Bampton, Ferruccio Tagliavini, Pia Tassinari, Salvatore Baccaloni, Giuseppe De Luca, Enzo Mascherini, Mimi Benzell, Anne Brown.

The Choir of the Pius X School of Liturgical Music of the College was present and contributed in an outstanding manner to the success of the evening. Under the able direction of Julia Sampson and with Archille Braggers at the organ, the Choir sang compositions of Palestrina and Vittoria, together with three Gregorian Chants: a splendid balance of tonal quality and distribution and fine dictional clarity were in evidence.

Incidentally, it was just 100 years ago that the school now known as Manhattanville College of the Sacred Heart—then a girls' academy, which had first been founded in 1841 on Houston Street, New York—moved from Long Island to its present location at 133rd Street and Convent Avenue. Since then the spacious campus on the picturesque rocky heights has seen the growth of an educational center—now a landmark in that section of New York City.

•

Choir Notes

George W. Kemmer, organist-choirmaster of St. George's Church, New York, directed his annual service of Russian music on Feb. 9. The choir of 50 adults supplemented by the Junior Choir rendered an excellent program of compositions by Rachmaninoff, Bortnianisky, Tchaikovsky and Arkhangelsky.

•

On Feb. 23 at the First Presbyterian Church, New York, the augmented choir gave the Bach B Minor Mass in two sessions, under the direction of Willard Irving Nevins. The soloists were Ruth Diehl, Amy Ellerman, Lucius Metz and Alois Poranski. Everett Tutchings accompanied for the choruses.

Bach's St. Matthew Passion will be heard at the same church on March 30 and Handel's The Messiah on April 6.

•

Verdi's Requiem was heard on Feb. 19 at St. Bartholomew's Church, New York, under the direction of Harold Friedell, organist and choirmaster. The soloists were Ruth Diehl, Irene Watson, Lucius Metz and Myron Sands.

•

William Watkins was heard in an excellent organ recital at the Riverside Church on Feb. 9 in which he played eleven Chorale Preludes and other works of Brahms, together with music of Bach and Dupré.

•

An exceptionally fine organ recital was heard at the First Presbyterian Church, Brooklyn, on Feb. 24, given by Dr. Robert Baker, organist and director.

METROPOLITAN CHURCHES—V

ST. BARTHOLOMEW'S CHURCH

Park Avenue and 51st Street, New York City. Chancel and Apse, in marble and mosaic, showing vested choir.

Rossini's Stabat Mater was sung at Christ Church-Methodist, New York, on Feb. 23, under the direction of Dr. Werner Hawkins. Soloists were Katherine Palmer, Ruth McIlvaine, Willard Young, John Herrick.

•

The fifth in the series of Sunday afternoon oratorios in Lent at the Brick Church, New York, under the direction of Clarence Dickinson, organist and director, the Bach St. Matthew Passion will be heard on March 23. The usual Good Friday 12:15 noon service will feature Stainer's The Crucifixion. Soloists, Corleen Wells, Viola Silva, Virgil Day, Frederic Baer. On Easter Day, April 6, identical services with Easter music will be held at 9 and 11 a.m., with accompaniment of violin, cello, harp and organ.

•

On Feb. 26 Dr. T. Tertius Noble presented one of his typically splendid organ recitals at St. Thomas Church, New York.

•

The Bach St. Matthew Passion was given by the combined choirs at St. George's Church, New York, on March 16, under the direction of George Kemmer, organist and choirmaster. Soloists—Dirman, Rothacker, Kane, Lechner, Anderson. A quartet of trumpets and trombones played Bach Chorales from the tower, preceding the service.

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

FOR ORGAN

AVE MARIA, by Bach-Gounod. H. W. Gray Co., Inc., New York (agents for Novello & Co., Ltd., London). 75c.

A rather fast-moving and satisfying arrangement for organ by George William Volkel of the well-known air (based on the Prelude in C from The Well-tempered Clavier). Suitable for prelude, offertory or postlude in general service. Requires flexible technical execution on part of organist. 5 pages long.

SYMPHONIC FANTASY, by Flor Peeters. H. W. Gray Co., Inc., New York (agents for Novello & Co., Ltd., London). $1.

An elaborate, brilliant and difficult composition, well devised and based on an Easter Plainsong; well-constructed musically, requires unusual finger agility and rapid pedal execution on the part of organist. An inspiring postlude; also suitable for concert program. 12 pages long.

SATB

FOR EASTER MORNING, by H. A. Schimmerling. G. Schirmer, Inc., N. Y. 20c.

An Easter anthem of brilliance and power set for full chorus of mixed voices; text by Louise Chandler Moulton, with piano accompaniment for rehearsal only. It is majestic and triumphant in the character of its music and in textual content and its execution should be attempted only by a large well-trained chorus. The vocal tessitura is at times difficult for all parts. 15 pages long.

TU PAUPERUM REFUGIUM, by Josquin Des Prez. G. Schirmer, Inc., N. Y. 16c.

A beautifully harmonized and well-balanced anthem, edited by Lowell P. Beveridge (Columbia University Choir Series), taken from the motet Magnus et es tu, Domine, arranged for four-part chorus of mixed voices. To be sung a cappella, piano accompaniment for rehearsal only. Text in English and Latin: The English translation

BENEDICTUS, ES DOMINE, by William S. Nagle. H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 16c.

A commendable, somewhat conventional arrangement of the Benedictus, es Domine, set to music in the key of C for mixed voices, with organ accompaniment. Rather fast-moving in its tempo, it presents a tuneful and pleasing 4-part arrangement with easy voice tessitura throughout, for general service use. 6 pages long.

Edouard NIES-BERGER

Official Organist—Philharmonic Symphony Society of New York. Conductor.

Limited number of students accepted -- Circle 7-6015

APOLLO BOYS' CHOIR

COLEMAN COOPER, Director

Address inquiries to: APOLLO CHOIR SCHOOL
6957 Lakeshore Drive, Dallas, Texas

STUDENTS FIND SINGING IN

PLYMOUTH CHOIR

AN ENJOYABLE WAY TO GAIN CHORAL EXPERIENCE

General Church and Oratorio Repertoire
Practical Sight-Reading

Membership by Audition

Plymouth Church of the Pilgrims

Henry Pfohl, Director of Music

Orange & Hicks Sts., Brooklyn Heights, Brooklyn 2, N. Y. . . . MAin 4-4743

First stop in Brooklyn on all subways

JUILLIARD SCHOOL OF MUSIC

WILLIAM SCHUMAN, *President*

JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, *Director*

June 30 to August 8, 1947

Instruction in all branches of music and music education

Professional Courses
Opera School. Church Music. Radio Technique. Conducting.
Arranging. Jazz Improvisation.

Catalogue on request

120 Claremont Avenue Room 439s New York 27, N. Y.

Kurt Baum to New Orleans

Kurt Baum, tenor of the Metropolitan Opera, is a guest artist with the New Orleans Opera March 15 and 16 in two performances of Il Trovatore.

During the Metropolitan spring tour, Mr. Baum will sing six performances of Rhadames in Aida in Cleveland, Memphis, St. Louis, Chicago, Atlanta, and Houston. He goes to Mexico City in June to appear in La Forza del Destino, Ballo in Maschera, La Gioconda and Andrea Chenier at the Opera Nacional.

In addition to his Metropolitan performances this season, Mr. Baum sang with La Scala Opera, Philadelphia.

Franco Compositions Played

Recently heard was a broadcast over the Netherlands National Radio of a Johann Franco program. Included were his Divertimento for flute and string quartet, four miniatures. Encore for flute solo and several songs. Performers were Dutch musicians, among whom were Joanna Diepenbrock, mezzo-soprano, and Everard van Royen, flutist. The first performance of Franco's Second Symphony, written in 1939 and dedicated to the memory of George Washington, opened the WNYC festival on Feb. 12. The American Youth Orchestra under Dean Dixon performed the work.

HAENSEL & JONES

ANDRÉ MERTENS — HORACE J. PARMELEE

Division COLUMBIA CONCERTS Inc., 113 W. 57th St., New York 19, N. Y.

Include under their Management

ALARIE
MORLEY & GEARHART
APPLETON & FIELD
ODNOPOSOFF
FATHER FLANAGAN'S BOYS TOWN CHOIR
PEASE
CARLTON
REGULES
DAME
REYES
DARCY
ST. LOUIS SINFONIETTA
DILLING
GYÖRGY SANDOR
GORODNITZKI
JOHN SEBASTIAN
NIKOLAI AND JOANNA GRAUDAN
SVETLOVA
KENT
TRAVERS
KIPNIS
VARNAY
LUNDE
WARREN

METROPOLITAN OPERA

Bizet's Carmen was again presented at the Metropolitan on Feb. 22 (matinee) with the same cast as before: Risë Stevens, Ramon Vinay, Nadine Conner, Robert Merrill, Thelma Votipka, George Cehanovsky, and William Hargrave. The opera was under the direction of Max Rudolf. Irene Hawthorne and Leon Varkas were the solo dancers. C. A. P.

Quartararo Repeats Desdemona

The performance of Verdi's Otello on the evening of Feb. 22 scheduled for the first time Florence Quartararo as Desdemona. The young artist, who had successfully taken over the part on short notice in a performance a few weeks ago, gave a creditable account of herself. Especially in the last act, when she was able to show her fine lyric vocal quality, she proved moving and convincing. Torsten Ralf was again Otello, Leonard Warren the excellent Iago. The rest of the cast was the usual, and Fritz Busch again the conductor of the well-received performance. H. W. L.

Repeat Gioconda

A repetition of Ponchielli's Gioconda was given on Feb. 24. The cast was the well-known one with Zinka Milanov as the superb representative of the title role and Risë Stevens, Giacomo Vaghi, Richard Tucker, Leonard Warren and Lucielle Browning in the other leading parts. With all the other singers giving their best, the performance under the dramatic leadership of Emil Cooper was enthusiastically acclaimed by a sold-out house. H. W. L.

The third Meistersinger of the season pleased a large audience on Feb. 26, with Astrid Varnay, Torsten Ralf, Joel Berglund and Gerhard Pechner as Eva, Walther, Sachs and Beckmesser, John Garris as Davis, and Fritz Busch again conducting.

Other Re-Hearings

Late season "firsts" for 46-47 had presentations of Patrice Munsel as Juliet, Raoul Jobin, Romeo and Martial Singher as Mercutio, in the Feb. 28 offering of Gounod's setting of the Shakespearian romance. The preceding week had a notable "first at the Metropolitan" when Ferrucio Tagliavini sang his initial Edgardo in Lucia di Lammermoor on Feb. 21. The tenor chalked up another brilliant success in this role, the lyric beauty of his voice being particularly pronounced in the last act, against the sombre setting of the churchyard.

This same performance had unexpected drama—and two Sir Henry Ashtons. Francesco Valentino, originally scheduled for the part, was held up by the evening's heavy snow. Hugh Thompson rushed in to fill the vocal void at curtain time, and sang for the first act, until Valentino arrived to take over.

The matinee performance of Rigoletto on March 1 presented a familiar cast including Jan Peerce as the Duke and Leonard Warren in the title role. Hjoerdis Schymberg made her second appearance as Gilda before a packed house. Cesare Sodero conducted.

Lohengrin on Saturday night, March 1, had a familiar cast headed by Helen Traubel as Elsa, Lauritz Melchior in the title role, Herbert Janssen as Telramund, Margaret Harshaw as Ortrud, Deszo Ernster as King Henry, and Hugh Thompson as the Herald. Fritz Busch conducted once more. The audience was capacity and enthusiastic.

New Singers in the Abduction

Mozart's Abduction from the Seraglio was given again on March 3 under the capable direction of Emil Cooper. The cast included two replacements, Felix Knight as Belmonte, and Mimi Benzell as Blonda. Mr. Knight ably delivered his role in a sweet voice, displaying good diction and acting ability. Occasionally, however, the voice appeared somewhat small for the far reaches of the auditorium. Benzell was well cast as the lively Blonda and gave a sparkling performance. The remainder of the cast as before included Hugh Thompson as the Pasha, Eleanor Steber as Constanza, John Garris as Pedrillo, Dezso Ernster as Osmin and Ludwig Burgstaller as the mute. C. A. P.

•

"People's Songs" Continue Town Hall Series

The People's Songs' spring series of midnight concerts on March 1 had an informal program entitled Honky Tonk Blues. These concerts, which draw thronging audiences who stay into the small hours demanding encores, present folk music of various kinds, such as Spanish, jazz, Negro spirituals and so on. The "Honky Tonk" evening had celebrities of the jazz world. There were no printed programs, musicians of this kind preferring to blow as they list. Spirituals were announced for March 15, Ballads for April 19, and a Mountain Frolic for May 17. M. L. S.

SUMMER STUDENTS OF THE NORFOLK MUSIC SCHOOL of Yale University. The annual term of the school, located at Norfolk, Conn., extends from June 23 through Aug. 1. Bruce Simonds, the director, is dean of the Yale School of Music. The faculty also includes Leonard Stevens of Phillips Exeter Academy and Elizabeth Chase, Docent of the Yale Art Gallery; Hugo Kortschak, assistant professor of violin at Yale, head of the orchestral department Manhattan School of Music, and conductor of the New Haven Symphony; Marshall Bartholomew, associate professor of singing at Yale; Luther M. Noss, associate professor of organ and university organist at Yale; Arthur Bartlett Hagne, assistant professor of piano at Yale; Virginia French Mackie, authority on school music and the teaching of theory; Elizabeth Deering Smith, dietitian; and Alice Thoren, secretary to the director. George Brown, assistant professor of cello at Yale, will give individual lessons and direct student chamber music groups.

NEW YORK CONCERTS

Carnegie Hall

Monath in Mozart Concerto

Hortense Monath, playing the Mozart Concerto for Piano and Orchestra in F, No. 19 (K. 459), was the Philharmonic soloist of Feb. 21, with Stokowski supporting her on the podium, and leading the orchestra in Bach's Toccata and Fugue in D minor, the Brahms Third Symphony in F, Op. 90, and the Prelude to Act I of Wagner's Lohengrin. Miss Monath's sure and purling technic and her fastidious, scholarly insight made her Mozart interpretation a rewarding, if not particularly exciting, experience. Stokowski furnished the excitement—as always, his baton touched familiar scores to new life. M. L. S.

Stokowski and Sanroma

Leopold Stokowski opened his concert with the Philharmonic Orchestra on Feb. 23, with Moussorgsky's Entr'Acte between the first and second scene of Act IV, the opera Khovanstchina, evoking from the score all the sombre qualities of this emotionally tense piece. Jesus Maria Sanroma played the Tchaikovsky Concerto No. 1, with great virtuosity, stressing more the brilliant aspects of the score than the emotional elements. Brahms' Symphony No. 3, and Sibelius' Finlandia completed the program. H. W. L.

Kapell Plays Prokofieff with Philadelphians

With his interpretation on Feb. 25 of Prokofieff's Piano Concerto No. 3, William Kapell added a new brilliant achievement to his long list of successes. His rendition of this work is noteworthy for its technical brilliance as well as its musical mastery. The work has all the earmarks of Prokofieff's technic, being showy and warm, witty and emotional at the same time. A masterpiece of pianistic writing, it has the *ésprit* of the "Classical" Symphony, the lyricism of Russian music *à la* Tchaikovsky or Rachmaninoff, the capriciousness of Peter and the Wolf, and all in all is a superb concerto. It won frantic acclaim for the soloist and the superbly assisting orchestra.

Another commendable offering was the performance of Paul Creston's Symphony No. 2. The work, which forgoes extreme modernism, is one of a convincing lyricism. The melodic arches are spun with great architectural skill, and in the interpretation offered by Mr. Ormandy and his orchestra were of great effectiveness. The composer received an ovation, to which he bowed from the stage.

The concert opened with Brahms' Variations on a Theme by Haydn in a reading which sounded well, though sometimes overnuanced and overrefined. But this finesse unearthed details heard rarely in other renditions. It closed with one of the most colorful and passionate readings this reporter has heard of Stravinsky's Firebird Suite. Ormandy's conception of the work is exciting and perfect in every respect. Rightly, orchestra and conductor were given an extended ovation at the end of the concert. H. W. L.

Hendl Conducts Mennin Premiere

Walter Hendl's first formal appearance (his others being last-minute substitutions) at the helm of the New York Philharmonic on Feb. 27 introduced Mennin's third symphony. Also on the program were Beethoven's Leonore Overture No. 3, Schumann's first symphony and Stravinsky's Petrouchka Suite. Hendl showed authority, a decisive beat, and musicianship in his readings. While the Schumann might have had a little more color, there was commendable clarity of line.

The high spot, naturally, was the Symphony by the 23-year-old Mennin. In three movements, it is orthodox in structure and skilfully orchestrated. It completely avoids the "clever" trend that is so prevalent today, and harmonically it is relatively conservative. There may be an occasional influence of earlier composers spattered through the piece but that is the exception rather than the rule; as a whole it left little doubt but that here was one of the big talents of his generation. Hendl, too, impressed as a very able and gifted conductor who should go far. R. K.

Hendl and Malcuzynski

Walter Hendl, assistant conductor, again directed the Philharmonic Symphony on March 2 in a program featuring Rachmaninoff's Piano Concerto No. 3, in D minor with Witold Malcuzynski as soloist. The rest of the works heard were Prokofieff's "Classical" Symphony, Strauss' Don Juan, and the Prelude to Wagner's Die Meistersinger.

Mr. Malcuzynski's performance was remarkably brilliant. When it came to technical matters the artist gave an almost breath-taking exhibition. The amazing control he exerted in the exacting passages of the difficult work was exceptional for digital dexterity. In the more lyric parts the pianist employed a tone somewhat percussive with less variety of color-nuance.

Mr. Hendl's best conducting was done in Strauss' Don Juan, which was given a highly spirited and sharply cut reading. Its lyric aspects were eloquently portrayed and made a good contrast to the more exuberant sections. C. A. P.

Shumsky Plays Hindemith under Barzin

The concert of the National Orchestral Association on March 3, Leon Barzin conducting, presented an interesting novelty: Hindemith's Violin Concerto No. 3, Op. 36. It is interesting that this work, written in the middle twenties, is much more radical than the composer's later creation for the same medium, the Violin Concerto of 1940. The concerto, scored for 4 violas, celli, basses, woodwinds, 1 trumpet, 1 trombone, 1 tuba and 4 tympani, is full of interesting, dark orchestral color, against which the violin projects brightly. But as a whole the work suffers from an experimental attitude which deprives it of spontaneity. Mr. Shumsky played with his marvelous technic and firm musicianship. Earlier he had given a reading of Mozart's Violin Concerto No. 5, in A major, which was notable for a rather romantic approach. A certain gypsy-quality of delivery may have been stylistically doubtful, but made for pleasant hearing. The orchestra gave admirable support in these pieces. The concert opened with Beethoven's Leonore Overture No. 3 and closed with William Schuman's Undertow score. In both offerings the orchestra again proved the results of excellent training and played with abundance and devotion. H. W. L.

FELICITATIONS. Mrs. Serge Rachmaninoff and Mrs. Fedor Chaliapine congratulate Witold Malcuzynski after the pianist's appearance with the New York Philharmonic, playing the Rachmaninoff Third Piano Concerto.

N. Y. Chamber Orchestra and Artur Schnabel

The New York Chamber Orchestra under the baton of F. Charles Adler presented Artur Schnabel on Feb. 21. Accompanied by the orchestra with great understanding, the past-master of classical piano music offered Beethoven's first Piano Concerto, the piano concerto in B flat by Mozart and with his son, Karl Ulrich Schnabel, Bach's Concerto for Two Pianos and Orchestra in C major. An enthusiastic audience celebrated Schnabel for what rightly can be called his authoritative readings. To some listeners they may appear academic, but they have even to such a critical auditor the persuasiveness of perfect objectivity. The music is projected in a way which does not allow any doubt as to the utter sincerity and deep insight of the interpreter. The concert opened with a straightforward reading of the Symphony No. 3, of C.P.E. Bach, conducted in a clean-cut manner by Mr. Adler. A packed house was very warm in applause. H. W. L.

Hubert Plays with Orchestra under Scherman

Centered in the program which Marcel Hubert, cellist, presented on Feb. 24 and in which he was assisted by a Symphony Orchestra under the baton of Thomas Scherman (who made his concert debut as a conductor) was Ernest Bloch's Hebrew Rhapsody, Schelomo. Hubert played the difficult work with the sensitiveness characteristic of him, and with warmth in the lyric passages. He received excellent support from the orchestra.

In Saint-Saens' Cello Concerto No. 1, he felt completely at ease and gave an elegant and charming reading which blended well with the light-handed accompaniment given by the players under Scherman.

The concert opened with a straightforward reading of Bach's Brandenburg Concerto No. 2 in F major, followed by Hubert's playing of the Cello Concerto in D major by Haydn. Nervousness may have been the reason which marred his effort and somewhat reflected upon the orchestral execution. However, the second half improved considerably and afforded a pleasant evening to the large, appreciative audience. H. W. L.

Piatigorsky in Barber Sonata

With his recital on Feb. 26, Gregor Piatigorsky again convincingly proved that he belongs to the very top instrumentalists now before the public. His contribution to the popularization of the cello as solo instrument is invaluable. His impeccable technic, his finished bowing, combined with a first rate musicianship, made his recital again a most enjoyable event. With a program which bore testimony to his taste, and ranged from the classics over the romantics to contemporary works, he enthralled his audience. Beethoven's Variations on a Theme from Mozart's Magic Flute were followed by Haydn's Divertimento. The clarity of runs played at highest speed was almost miraculous. Samuel Barber's Sonata, Op. 6, which reaches great emotional depth in its lyrical parts and has sweeping dramatic power in the first and last movement, was magnificently interpreted and gratefully received. Ralph Berkowitz assisted at the piano with fine sensitivity.

Chopin's Introduction and Polonaise Brillante closed the first half. After intermission Mr. Piatigorsky played with abundant charm, in his own arrangement Schubert's Introduction, Theme and

(*Continued on page* 20)

CONCERT DIVISION

W. COLSTON LEIGH, Inc.

521 Fifth Ave., New York 17, N. Y.

includes for 1946-47

GLAUCO **D'ATTILI**
PIANIST
TOSCANINI
calls his playing
"MAGNIFICENT"

ANGELO **PILOTTO**
BARITONE

MARGARET DAUM
SOPRANO—OPERA, CONCERT, RADIO

CAROL BRICE
GREAT YOUNG CONTRALTO

RAY LEV
AMERICAN PIANIST

PEABODY CONSERVATORY
Baltimore, Md.

REGINALD STEWART, Director

SUMMER SESSION JUNE 30 AUG. 9

FREDERICK R. HUBER, Manager

Faculty of distinguished musicians
Tuition in all grades and branches

Special Teacher's Refresher Course

Practice pianos and organs available

Tuition $20 to $35, according to grade and study

Arrangements for classes now being made
Circulars mailed

Fall Term Begins October 1st

SILHOUETTES

By MARY CRAIG

THE "SIXTY-FOUR DOLLAR" QUESTION

One of the outstanding critics of the metropolitan area raised an interesting and often discussed question before a recent gathering of teachers of singing. He stated that having heard the teachers themselves in assembly sing an unscheduled, unrehearsed choral number or two, he had been "thrilled"; that it had been some of "the finest ensemble singing he had heard," the individual voices were "splendid," the teachers seemed to know "just how to blend with others around them," the quality and texture of tone were "exceptional" and the long phrases were "handled with apparent ease."

It is not, perhaps, to be assumed that any gathering of vocal instructors anywhere would necessarily sound so well, but in this case the critic demanded to know the reason why, since these teachers were so well-equipped, some young singers coming from the studios and heard in debut and public performance were often so lacking in technic and interpretative understanding? And also, why was the selection of repertory so limited?

There is, of course, one possible answer which was not offered at the moment. It is very simple: pupils today do not in all cases put the time and constructive thought into study in the same serious manner of the students of ten to twenty years ago. At that period, learning to sing was a full-time job, in which the aspirant planned to spend two to five years of study. Professional work did not enter into the foreground until the foundation was sure and then one continued "refresher" courses throughout the career. Vocal practice and vocal instruction were allied with repertoire work, there was a good deal of study of music appreciation, theory, history of music, languages (at least for a singing knowledge), some idea of physics and acoustics. There was also a certain amount of training for appearance on stage, even though limited to the fields of church, oratorio or concert, without going into the dramatics of the opera. Usually the student had some expertness on the piano and one or more instruments.

But, first and foremost, the pupil learned the management of the voice. It was a matter of pride to appear well in the student musicales or small choir engagements which marked the first steps of progress in a career. And always there were for the earnest music minded pupil, classes in pedagogy, training for the position of an instructor.

These students learned the weight of performance; they did not try to run before they had learned to walk. Young voices and young bodies were rarely strained by gruelling assignments. When they auditioned for a post, they had a great deal to offer. And today—years later—these same artists often sing with maturity and power and, best of all, the voices are still in splendid condition, untired and sure.

•

There are on the present roster many sincere students and promising young artists whose study and delivery are intensive and musicianly. But in the aggregate, the story is far different. The pupils simply will not give the teacher time enough to prepare them adequately, much less masterfully, for a career. (Incidentally, a singing career is more demanding than almost any other in the music field.) The pupils with raw young talents and no grounding of musicianship come to the teachers for "contacts," or after about three lessons they ask if they may audition for a radio job, terrifically trying for the unschooled. If a pupil is held back after a year and advised to concentrate on further study, he or she sometimes leaves the current studio and goes to another for faster results—and usually a new approach, which although possibly excellent, means a new start with new ideas before the first are digested. Confusion and instability often are the penalty for "shopping around."

The main trouble is that glamour stories and sensational films and the unfortunate "youth" complex of the press agents has influenced the minds of many potential singers and has vitiated a fine art. The would-be singers, knowing nothing of the true history and meaning of song, or the procedure of achievement, are looking for an easy, affluent, applauded life requiring very little in the way of effort and upkeep.

Although sometimes a factor in causing impatience for a debut, financial problems are really secondary; the damaging element is misunderstanding of proper preparatory study. And for this we need a re-education of the public mind.

LUCIUS METZ, tenor, after his appearance in three concerts with the Charleston, W. Va., Symphony Orchestra recently, shakes hands with its conductor, Antonio Modarelli. Mr. Metz sang in the Bach Festival at Winter Park, Fla., conducted by Christopher Honaas, on Feb. 27, 28 and March 1.

Djanel for Europe

Lily Djanel leaves from La Guardia field the middle of March for European concert and opera appearances. She sings gala performances of Louise and Tosca at the Opera Comique in Paris as well as Thais at the Paris Opera. During the last two weeks of April she will sing two performances of Salome in Geneva with an all-Viennese cast and conductor, followed by Carmen in Geneva and Lyon, before returning to Paris for radio concerts and additional operas.

In June she will be in Brussels, where as a contribution to the International Cinema and Music Festival she will sing several Salomes and Carmens in addition to being the soloist in Ravel's Scheherazade under Paul Collaer with the Brussels Radio Orchestra, and a radio recital with Paul Collaer as accompanist.

San Antonio Fetes Opera Series

SAN ANTONIO, TEX.—The San Antonio Symphony Orchestra's annual Opera Festival reached a high point in the performance of Faust, under Max Reiter's baton. The cast included Lorenzo Alvary, (Mephistopheles), Nadine Conner (Marguerite), Charles Kullman (Faust), George Czaplicki (Valentin), Carolyn Long (Siebel), Helen Olheim (Marthe), Wilfred Engelman (Wagner). The acting of Alvary was a particular asset, as were the singing abilities of Miss Conner, who substituted ably for Licia Albanese, and Mr. Kullman, and Czaplicki repeated his success gained in previous festivals here. The chorus was also a feature. This was the second of three productions (four performances) given in the Municipal Auditorium with guest singers from the Metropolitan.

Varnay Sings Heroic Series

In various performances throughout the season, the Metropolitan Opera has presented Astrid Varnay in all the major soprano roles in its Wagnerian repertory including Brünnhilde in Die Walküre, ranging from the lyric Eva in Meistersinger and the dramatic Isolde, and adding Ortrud in Lohengrin, a part traditionally assigned to a contralto. At the end of the opera season, Miss Varnay was the guest soloist with the Minneapolis Symphony under Dimitri Mitropoulos, singing the Beethoven arias A Perfido and Leonora's Abscheulicher from Fidelio, and the Liebestod from Wagner's Tristan and Isolde.

LORENZO ALVARY as Mephistopheles in Faust, a role he sang in San Antonio, Tex., on Feb. 20 during the festival week of grand opera presented by the San Antonio Symphony under the direction of Max Reiter.

ALTHOUSE
STUDIO: 260 West 72
TR. 7-3538 New York 23, N. Y.

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Studio: 36 W. 73rd St., N. Y. 23 EN 2-4968

EDITH HENRY
VOICE TEACHER AND COACH
160 West 73rd St., New York 23, N. Y.
TRafalgar 7-2558 Member of NYSTA

ALESSANDRO ALBERINI
VOICE BUILDER
Member NYSTA Member NATS
160 West 73rd St., New York 23, N. Y. TRafalgar 7-6700

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

FRANK BIBB
TEACHER OF SINGING
Faculty PEABODY CONSERVATORY since 1921
N. Y. Studio; 315 W. 57th St., N. Y. 19, N. Y.
Thursdays, Fridays & Saturdays CO. 5-6682

GRACE **LA MAR**
VOCAL TEACHER and COACH
Member NYSTA and NATS
1425 Broadway, N. Y. C. PE. 6-2634

DICIE H. HOWELL
Nationally Known Oratorio and Concert Soprano
Teacher of Singing
Member NYSTA and NATS
Studio 818 Steinway Hall, New York 19, N. Y.
CI. 6-2994 TR. 4-7736

MILDRED BROWNE
COACH ACCOMPANIST REPETITEUR
Song-Repertoire, Opera, Operetta
128 West 70 St., New York 23, N. Y. EN. 2-0340

PLYMOUTH CHOIR for CHORAL TRAINING
Plymouth Church of the Pilgrims
Henry Pfohl, Director of Music
Orange & Hicks Sts., B'klyn Heights, N. Y.

THE **GERSTER-GARDINI SCHOOL OF SINGING**
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 W. 58th St., New York City 19. CO. 5-9131

HERBERT JANSSEN
Leading Baritone, Metropolitan Opera
TEACHER OF SINGING
Hotel Ansonia, 73rd & B'way, N.Y.C. SU. 7-3300

ALBA CLAWSON
VOCAL TEACHER
1425 Broadway, N. Y. 10.... { Lo. 5-3249 / Penn. 6-2634

SCHOOL OF MUSIC
of the Brooklyn Free Musical Society, Inc.
Dmitry Dobkin, Director — Faculty of 55
205 East 67 St., New York 21, N. Y.

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

ROMLEY FELL
TEACHER OF SINGING
Studio: 16 Central Ave., Newark 2, N. J.
Telephone Market 2-0020

MARTHA ATWOOD BAKER
Teacher of Singing
NEW YORK RESIDENT SCHOOL
113 W. 57th St., New York 19, N. Y. CI. 6-7129

HI LMA **MILLRODT-OTTO**
Only Singing Teacher of
ELAINE MALBIN
Youngest NBC Singing Star
Studios: New York, Steinway Hall
Brooklyn: Opposite Academy of Music
By appointment only Tel. STerling 3-5638

RITA **KITTAIN** • LYDIA **CHALIAPIN**
Complete vocal training—repertoire, languages, stage.
865 West End Ave., N. Y. C. ACademy 2-8156

RENATO BELLINI
TEACHER OF SINGING
COACH and COMPOSER
Studio—171 W. 71, New York 23, N. Y. SC. 4-8926

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
17 E. 86th St., N. Y. City 28 ATwater 9-5308

ROBERT **MALONE**
Distinguished Tenor — Teacher of Singing
Director of Bulova Watch Glee Club
1104 Carnegie Hall PL. 9-2550 N. Y. C. 19, N. Y.

PICKUP CHATTER

RECENT DISC RELEASES

Orchestral

DE FALLA: El Amor Brujo. Nan Merriman (mezzo-sop.) and Hollywood Bowl Sym. Orch., dir. Stokowski. Victor M-DM-1089, 3 discs, $3.85.

PISTON: Prelude and Allegro for Organ and Orch. E. Power Biggs (organ) and Boston Sym. Orch., dir. Koussevitzky. Victor disc 11-9262, $1.

STRAUSS: Death and Transfiguration. Philadelphia Orch., dir. Ormandy. Columbia M-MM-613, 3 discs, $3.85.

STRAVINSKY: Le Sacre du Printemps. San Francisco Sym. Orch., dir. Monteux. Victor M-DM-1052, 4 discs, $4.85.

STRING TIME: Body and Soul; Laura; Holiday for Strings; Sophisticated Lady; Solitude; Over the Rainbow; The Surrey With the Fringe on Top; Stormy Weather. Morton Gould and his Orchestra. Columbia M-663, 4 10-inch discs, $4.

VON SUPPE: Fatinitza Overture. Boston Pops Orch., dir. Fiedler. Victor 11-9261, $1.

WAGNER: Meistersinger Prelude. NBC Sym. Orch., dir. by Toscanini. Victor Disc 11-9385, $1.

Instrumental

BIZET-WAXMAN: Carmen Fantasy. Jascha Heifetz (violin) and Victor Orch., dir. Voorhees. Victor 11-9422, $1.

BRAHMS: Concerto No. 1 in D minor, Op. 15. Rudolf Serkin (piano) and Pittsburgh Sym. Orch., dir. Reiner. Columbia M-MM-652, 6 discs, $6.85.

CHOPIN: Concerto No. 2 in F minor, Op. 21; Berceuse. Artur Rubinstein and NBC Sym., dir. Steinberg. Victor M-DM-1012, 4 discs, $4.85.

DVORAK: Cello Concerto, Op. 104. Gregor Piatigorsky and Philadelphia Orch., dir. Ormandy. Columbia M-MM-658, 5 discs, $5.85.

FRESCOBALDI: Arietta; MILHAUD: Elégie. Edmund Kurtz (cello), acc. by Artur Balsam. Victor 11-9414, $1.

ORGAN RECITAL—MOZART: Ave Verum; ARCADELT: Ave Maria; GRUBER: Silent Night; Selections from Catholic Hymnal. Charles Courboin (organ), playing St. Patrick's Cathedral Organ (N.Y.C.). Victor M-DM-1091, 3 discs, $3.85.

Vocal

BACH ARIAS: Kreuz und Krone (Cantata 4); Zum Reinen Wasser (Cantata 112); Jesus Schläft (Cantata 81); Erbarme Dich (St. Matthew Passion); Bereite Dich (Christmas Oratorio). Marian Anderson (con.) and Victor Chamber Orch., dir. Shaw. Victor M-DM-1087, 3 discs, $3.85.

BALFE: Then You'll Remember Me; MARSHALL: I Hear You Calling Me. Christopher Lynch (tenor) and orch. dir. Pilzer. Victor 10-inch disc 10-1276, 75c.

CREOLE SONGS. Adelaide Van Wey (con.), acc. Robert N. Hill. Disc set 629, 3 10-inch discs, $3.15.

HANDEL: The Messiah. Isobel Baillie (sop.), Gladys Ripley (con.), James Johnston (tenor), Norman Walker (bass); Huddersfield Choral Society, and Liverpool Philharmonic Orch., dir. Malcolm Sargent. Columbia M-MM-666, 19 discs in 2 volumes, $22.50.

IRISH SONGS; sung by Eileen Farrell (sop.) and Columbia Concert Orch., dir. Lichter. Columbia M-662, 4 10-inch discs, $4.

IRISH SONGS; sung by James Melton (ten.) and Victor Orch. dir. Broekman. Victor M-1090, 3 discs, $3.85.

SCOTT: Lullaby; BUCKY: Hear the Wind Whispering. Marian Anderson (con.) acc. Franz Rupp. Victor 10-inch disc 10-1260, 75c.

SINCERELY YOURS: The Rosary; Love's Old Sweet Song; At Dawning; Trees; Somewhere a Voice is Calling; The Sweetest Story Ever Told; A Dream; Homing. Rise Stevens (sop.) with orch. dir. Sylvan Shulman. Columbia M-654, 4 10-inch discs, $4.

SPIRITUALS: Sit Down, Servant; Soon-a Will Be Done. Collegiate Chorale, dir. Robert Shaw. Victor 10-inch disc 10-1277, 75c.

VERDI: Cortigiani, Vil Razza; Pari Siamo (Rigoletto). Leonard Warren (bar.) and Victor Orch., dir. Weissmann. Victor 11-9413, $1.

Although Stravinsky himself has conducted a recorded version of Le Sacre du Printemps, it is about seven years old, and there has been much progress in recording techniques since then. The new version by Pierre Monteux has a higher degree of fidelity, which ordinarily would supersede the older set. This is not an ordinary occasion, however. As the composer, Stravinsky's views on the subject would appear to be definitive, especially since he is a more than capable conductor when it comes to his own works. On the other hand, Pierre Monteux conducted the premiere of the ballet back in 1913, and has always been one of its leading interpreters.

Thus the musically curious could do worse than obtain both sets. There are enough differences of conception to make the versions fascinating. Both are strong and incisive; Stravinsky leans toward a more straightforward commentary, while Monteux colors the score more strongly. This new set has an equal amount of rhythmic drive, plus a series of crescendoes that has been captured with telling effect. It is a magnificent recording and interpretation, well worth owning.

Spanish, German and American Works

No complete version of De Falla's El Amor Brujo is presently available, and the new Stokowski version thus fills a needed gap. The composer wrote a vocal part for the dancer in this ballet, with the understanding that it could be incorporated into the orchestral line if the soloist was not up to it vocally. There have been several recordings without this vocal part; the present example features Nan Merriman, whose sultry mezzo-soprano voice does much to enliven the set. She sings with spirit, tonal opulence, and stylistic insight, Stokowski enjoys himself thoroughly with the popular Ritual Fire Dance and Dance of Terror, while the other orchestral interludes are handled with restraint. El Amor Brujo is not Spanish music in the popular—*i.e.*, Albeniz Tango or Chabrier España—version, owning much more subtlety and authenticity. It is a masterful score, and one that should be on all record shelves.

Strauss' Death and Transfiguration enjoys its most sumptuous recording to date, with the balance as good as could be expected from a large orchestra operating fortissimo most of the time. Ormandy is a specialist in this kind of music, and his virtuoso orchestra responds very well. Toscanini's Meistersinger Prelude is the best version available.

A first recording of Piston's Prelude and Allegro features E. Power Biggs at the organ in an American work of probity and more than average interest. Piston's medium contains its quota of dissonance, but one feels a keen intelligence directing it. The two sections that make up the work are contrasting in mood, the Prelude being of an improvisatory nature, while the Allegro has a swift-moving pungency complete with contrapuntal episode. The recording is clear, with smooth surfaces, while Koussevitzky's direction is to the point.

Two Piano Concertos

A new recording of the Brahms D minor Piano Concerto was needed, since the old Bachaus version is no longer in the catalogues and the Schnabel not the best example of keyboard solidity. Of contemporary pianists, Serkin has allied himself most closely with this work, and his performance exhibits his usual musicianship. Brahms did not spare the soloist here, and takes a pianist of unusual technical development to keep up the pace throughout. Serkin not only has the manual ability, but a close rapport with the massive outlines of the score. At times he is a little heavy; better that than superficiality, however. The recording is not uniformly good. At times the balance favors the piano, nor is the bass definition too well pronounced.

There also is a previous recording of Chopin's F minor Concero, played by Alfred Cortot under the baton of Barbirolli. It dates back to 1939, and naturally does not sound as clear or as well integrated as Rubinstein's new version. The latter is a master technician, a fact of which we are well aware throughout the entire work. Playing with more verve than Cortot, he gives a fast-paced performance with the accent on virtuosity. There are many thrilling moments, but often one would trade the Rubinstein externals for a bit of the Cortot polish.

Dvorak's Cello Concerto

The great cello concertos can be numbered on one hand. Of those, the Dvorak concerto may not be the most philosophic, but it probably is the most lyrical. Abounding in melody from beginning to end, it also is, like the D minor Symphony, a masterpiece of formal construction. The standard recording up to now has been that of Pablo Casals—a set that has become a phonographic classic. Piatigorsky brings full virtuosity in his album, and while he does not match the insight of Casals, his interpretation is an admirable one of its kind. All of the salient points are well treated in an objective manner, with prevalent good taste triumphant over occasional forcings. The accompaniment is as closely integrated a collaboration as Ormandy has ever turned in.

Bach Arias and Handel Messiah

Most of the Bach arias that are sung by Marian Anderson are relatively unfamiliar. Needless to say—since they are from the cantatas and Matthew Passion, they are religious in nature. Not all representative of Bach at his greatest; impartial listening will confirm the fact that Bach too could write by formula. Miss Anderson, however, sings with complete devotion, in a subdued manner. Her voice is more secure than in some of her recent discs, and the tremolo that sometimes marred her efforts is nowhere noticeable.

Columbia's massive two-volume set of Handel's Messiah is something that long has been needed. No version has been available for some time; this one not only takes care of the omission, but does so in a more than satisfactory manner. By keeping the Huddersfield Chorus down to reasonable proportions, there is none of the reverberation and muddled quality that so many equivalent recordings demonstrate.

The soloists sing in the British oratorio tradition—with clear diction, knowledge of Handelian style, and lack of ostentation. One has the feeling that it is a labor of love for all concerned, even the recording engineers. The balance of chorus against orchestra has been captured as well as any example to date, while the fuller sections, such as the Hallelujah chorus, come through with clarity.

Adelaide Van Wey offers a fascinating cross-section of Creole songs. Her rich contralto voice lends itself well to the idiom and records well. For those interested in folksongs this album, accompanied by an attractive informative booklet, is a valuable contribution.

R. K. S.

ROMA BALL, flutist, is a winner in the auditions held Feb. 14 at Presser Auditorium, Philadelphia, by the Musical Fund Society of that city, Dr. F. William Sunderman, president. The society, now in its 126th year, presents annually in recital young musicians adjudged prepared for the professional field. Besides a debut, they receive a monetary reward. Miss Ball, who is a pupil of Arthur Lora and a Juilliard graduate, will appear under these auspices in Philadelphia on a program with a string quartet, winners of the group arrangement. David Garvey will be her accompanist. (Photo by J. Abresch.)

Toscanini to Conduct Opera Recordings

Arturo Toscanini has agreed to conduct the recordings of at least two full-length operas for RCA Victor, according to James W. Murray, Vice President in charge of RCA Victor Record Activities. Recording sessions will take place as soon as the Maestro and singers for the casts are available. Choice of operas and casts are still under discussion but there is a possibility that La Traviata and La Boheme are among the first to be considered. Il Trovatore was begun on Jan. 2 with Leonard Warren, an orchestra directed by Jean Paul Morel and a chorus under the direction of Robert Shaw. So far just two parts of the second act have been made, but plans are under way to record the opera in its entirety.

GERALDINE
SMITH
Soprano
OPERA — CONCERT — RADIO — ORATORIO
NOW BOOKING 1946-47
Suite 701, 119 West 57th Street, New York 19, N. Y.

TERRY
MURRAY
PIANIST — TEACHER
Complete Courses of Instruction. Unusual Programs for Salon Musicales.
146 E. 46th St., N. Y. C. PL. 5-9247

DR. LOTHAR WALLERSTEIN
STAGE DIRECTOR
METROPOLITAN OPERA
State Opera, Vienna — La Scala, Milan
60 East 42nd St., N. Y. C., Suite 2120

RUTH
BOWEN-RICULFI
MEZZO-SOPRANO
. . . genuine artist's understanding . . . marked and positive capacity for interpretation and communication. — Alfred Frankenstein, San Francisco Chronicle.
Suite 701, 119 W. 57 St., N. Y. 19

CONCERT — ORATORIO — RADIO

LUCIUS
METZ
TENOR
Faculty Juilliard School of Music and Juilliard Summer School
Soloist, St. Bartholomew's, N. Y. C.
Victor Records
VOICE — COACHING — REPERTOIRE
418 Central Park West, New York 25, N. Y.

KEITH PROWSE
Everything in Entertainment
Music, Seats, Records, etc.
159 New Bond Street (and branches) London W.1.

LONDON PHILHARMONIC ORCHESTRA, Ltd.
53 Welbeck Street, London W. 1, England

FISTOULARI
CONDUCTOR
Ibbs & Tillett, 124 Wigmore St., London W.1

HEINZ UNGER
CONDUCTOR
Northern Philharmonic Orchestra, Leeds
Guest Conductor of the L.P.O.
17 Abbey Road, London N.W.8. England

GEORGE WELDON
Conductor, Music Director
CITY OF BIRMINGHAM ORCHESTRA

RAISA-RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 E. 55th St., Chicago 15, Ill.
Booking 1946-1947

RICHARD **DE YOUNG**
TEACHER OF SINGING
721 North Michigan Ave., Chicago, Ill.
Telephone Delaware 2338

SONIA **SHARNOVA**
CONTRALTO
Studio 513 Fine Arts Building, Chicago 5, Ill.

NORMA HETSCH
CONTRALTO
RADIO — OPERA — CONCERT
825 Orchestra Building, Chicago 4, Illinois

NAOMI WATSON
CONTRALTO
Personal Representative: Claire McMurtry
863 N. Dearborn, Chicago, Ill.

Maud Gutzmer
VOCAL STUDIO
607 Fine Arts Building, Chicago 5, Ill.
Tel.: Lincoln 2405

EDWARD **MOLITORE** CAMILLA
TEACHERS OF SINGERS
923 Kimball Hall, Chicago. Graceland 8438

Rose Lyon *PIANISTE* **DU MOULIN**
Studio 607 Fine Arts Bldg., Chicago
Bittersweet 3800

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

MARIA **HUSSA GREVE** SENIA
Soprano Basso
Teachers of
OPERA — LIEDER — ORATORIO — DRAMATICS
SHERWOOD MUSIC SCHOOL

DAN **BAKER**
TEACHER OF SINGING
Studio 726 Fine Arts Bldg.—Chicago—WEB. 2342

CHICAGO Auditorium To Reopen

By DOSHA DOWDY

CHICAGO.—Completion of the purchase of the Auditorium Theatre and Hotel, entitling Roosevelt College to sole ownership of the structure, is of vital interest to the music life of Chicago. The partial ownership previously held by Abraham Teitelbaum was relinquished recently for half of the $800,000 originally asked, as a result, Mr. Teitelbaum states, of many personal appeals made in behalf of the college by some of Chicago's most prominent citizens, including Mayor Kelly. Removal of chicken-wire barricades and "No Trespassing" signs were final gestures made in closing a long suspended transaction.

An available $300,000 will be spent as the first step in reconditioning space for classroom facilities designed to accommodate a probable enrollment of 5,000 students, during which time a campaign launched to raise $1,200,000 for complete renovation of the building will be continued. It is hoped that a gift of $100,000 may be made to restore the theatre proper without structural change, to its former glory, even to replacing the goldleaf.

Although generous offers have been made by large theatre corporations for rights to the theatre, the college will maintain its policy to control the house, so that civic priority may be given, and that the auditorium may be used only for events contributing to the development of the various arts. The college hopes to have its theatre house many great civic projects. Announcement of the occasion which will open Chicago's most historic theatre will be made later.

Muench Guest Conductor of Orchestra

The Chicago Symphony Orchestra had as its distinguished guest conductor during the past fortnight, Charles Muench, director of the orchestra of the Paris Conservatoire. Works of three of his country's most representative composers of symphonic music comprised the program of the first pair of Thursday-Friday concerts: Berlioz's Fantastic Symphony; Debussy's Iberia; and Ravel's second suite from Daphnis et Chloe. Great dramatic impact was given to the opening performance of Berlioz's symphony, at the close of which Mr. Muench had established himself as a most dynamic conductor.

In the following week's programs, Milton Preves, principal viola of the orchestra, was soloist in an excellent performance of the Handel-Casadesus Concerto in B minor for viola and orchestra, in which he was warmly applauded. Other works programmed were Handel's Water Music; Honegger's Symphony for Strings; and a first Chicago performance of Roussel's Suite No. 2, from the ballet Ariane et Bacchus, in which Mr. Muench again showed his remarkable conductorial talent, giving to the performance both the subtle delicacy called for, and a final climax of great intensity which brought forth repeated cheers and bravos.

Ezio Pinza in Concert

In an Orchestra Hall recital Feb. 23, Ezio Pinza, noted opera basso, reached artistic heights in concert singing. Its more subtle and varied demands emotionally and artistically were met in fullest measure in a program of songs complimentary to Mr. Pinza's beautiful voice and his great artistry.

Leah Effenbach Makes Chicago Debut

The successful Chicago debut recital of Leah Effenbach, pianist, was given under Harry Zelzer's management in Orchestra Hall, Feb. 24. Although the program offered no novelties, Miss Effenbach, equipped with highly polished technic and clear musical conception, was able to give freshness of approach to her performances. Following Bach's Chromatic Fantasy and Fugue and the Appassionata Sonata of Beethoven, the pianist gave superior versions of 11 Chopin Etudes (8 programmed, and 30 played as encores). Beautiful impressionistic effects were achieved in pieces by Ravel. The attractive pianist, whose only need seems to be still more emotional warmth, rewarded her audience with a number of encores.

Lyell Barbour Returns in Recital

The Kimball Hall recital of Lyell Barbour, pianist, March 2, was heard with keen pleasure and interest to the final encore. Mr. Barbour has innate musicality and a technical approach to his instrument that enables him to produce a beautiful singing tone, whether in soft or loud passages. He showed equally fine appreciation of the classical, romantic and impressionistic styles. His program included works of Handel, Beethoven, Chopin, Ravel, Debussy and Granados, and Liszt's Tarantella (Venezia e Napoli).

Fine Arts Quartet in Concert

An exceptionally fine program was presented by the Fine Arts Quartet of the American Broadcasting Company on Feb. 23 at the 11th Street Theatre. Mozart's Quintet in C major (K. 515), was given a sensitive performance, with Armand Roth as guest artist. The ensemble was not less effective in its playing of Piston's Quartet No. 1, composed in 1933. Complex rhythmic and polyphonic material was as clearly articulated as the lyrical Adagio. G. B.

Szigeti at Opera House

Joseph Szigeti proved himself a master of the violin in his recital at the Opera House on March 2. Virtuosity was combined with fine musical understanding in the presentation of a program that ranged from Bach and Beethoven to Debussy and Stravinsky. Joseph Levine was the excellent pianist. G. B.

Camilla Williams in Song Cycle

Camilla Williams' recital in Orchestra Hall on Feb. 18 was eagerly anticipated because of her earlier success as soloist with the Chicago Symphony Orchestra. Miss Williams was inclined to overemphasize her lovely pianissimo, especially in German and French art songs; nevertheless Schubert's Wohin and Bizet's Ouvre ton coeur were beautifully sung. The soprano was completely at ease in Negro Spirituals and in Puccini's Un bel di. Miss Williams' talent and sincerity are unquestionable. Fritz Kramer's accompaniments were sympathetic and competent. W. M. S.

Opera Theatre Presents Seraglio

The Opera Theater, Inc. (Giovanni Cardelli, General Manager; Giacomo Rimini, Artistic Director) offered its second production after a lapse of several years, a single performance of Mozart's Abduction from the Seraglio, at the Shubert Theatre on March 2. Members of the Chicago Symphony played under the expert leadership of Paul Breisach, and the chorus was directed by May Valentine. The scenery and costumes were suitable and pleasing. The opera was sung in English, and the diction was in general excellent, although the colloquial translation by Ruth and Thomas Martin serves only to emphasize the insipidity of the original text. Outstanding in the cast was Carlos Alexander (Osmin), who also acted as stage director; but Marguerite Piazza (Constanza), Frances Watkins (Blonda), Edward Kane (Belmonte) and Henry Cordy (Pedrillo) disclosed agreeable voices and some knowledge of the Mozart style. Guido Carlo, in the speaking rôle of Pasha Selim, was sometimes inaudible. W. M. S.

TAUNO HANNIKAINEN,
who has been appointed Assistant Conductor of the Chicago Symphony Orchestra. (Photo © Fabian Bachrach.)

Hussa and Greve Recital

An event of interest professionally and socially was the joint recital given by Maria Hussa, soprano, and Senia Arnold Greve, basso, in Sherwood Recital Hall, March 2. The musicians sang with artistry, giving authentic interpretations of songs by Handel, Mozart, Halevy, Schubert, Brahms, Schumann, Lowe, Grieg, Egon Kornauth Verdi and Weber.

Students of Mr. Greve presented in recital March 5 were: Luise Johnson, soprano; Paul Sommers, tenor; Oliver Jones, baritone; Francis Gregory, bass.

Sonia Sharnova Studio Events

Elizabeth Klemm, soprano, was presented in a program of songs at the Sunday Evening Music Hour at the Three Arts Club, Feb. 23. Miss Klemm has a well cultivated voice of excellent quality and sang with style and musical insight, a program including songs by Bach, Mozart, Schumann, Brahms, Charpentier, and Rachmaninoff. Other students of Mme. Sharnova's in demand are Henrietta Chase, soprano soloist at Chicago Sinai Temple, who will appear with the Woman's Symphony Orchestra in the Menotti opera, and also with the Apollo Music Club in Pilgrim's Progress, on May 8 and 9; Signe Quale, soprano, who will sing the Liebestod from Tristan and Isolde with the Schubert Male Chorus during their spring festival; and Capt. Stanley Conrad, baritone, who makes frequent appearances at the Y.M.C.A. Hotel musicals, and also at the Lawson Y.

Mme. Sharnova sang a concert program at Great Lakes in the holidays.

Blythe Owen's Songs Featured

Blythe Owen, composer-pianist who was one of three finalists chosen in the Henry C. Lytton contest for a symphonic work based on State Street, had three songs performed recently on a program of the Musicians Club of Women at Curtis Hall. Miss Owen presented Elsie Kreich, Florence Gillman and Ramona Lile in piano recital at the Cosmopolitan School of Music, Feb. 27. Works of Scarlatti, Bach and Beethoven, and romantic and modern French groups composed the program.

Accordia Music Club Presents Contralto

The Accordia Music Club presented Marie Morrisey Keith, contralto, with Walter Flandorf at the piano, in a benefit Musicale-Tea at the Cordon Club, March 2. Proceeds from the musicale will be divided between the Marie Morrisey Keith Revolving Fund of the Illinois Federation of Music Clubs, and the Foundation for the Advancement of Music for the National Federation of Music Clubs.

AMERICAN CONSERVATORY OF MUSIC—CHICAGO
Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

RUDOLPH **GANZ**
Booking 1946-47
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano — Decca Records

SERGEI **TARNOWSKY**
PIANIST — TEACHER
DE PAUL UNIVERSITY SCHOOL OF MUSIC
64 East Lake St., Chicago, Ill.
Telephone Central 8194

Oregon Music Teachers Ass'n. Plans Festival

PORTLAND, ORE.—Four distinguished musicians have been selected as adjudicators for the Music Festival scheduled by the Oregon Music Teachers' Association for 1947, beginning Monday morning, April 7, and ending in the Festival Concert of winners and finalists for honors on Saturday night, April 12. The four adjudicators are: piano—Max Pirani, director of music at Teachers College, University of Western Ontario; voice—Lawrence Strauss of California; violin—Douglas Stewart, conductor of the Vancouver Philharmonic String Orchestra; choral—Norman Gulbrandsen, director of choral activities at Montana State College.

The festival is the outgrowth of the Annual Contests, conducted for many years in Oregon to select winners in piano and violin concertos and men and women's voices. This year, Bernice Sisson, education chairman, announces that pupils of any teacher, whether a member of the association or not, are eligible to enter, and even the teachers themselves may enter if they desire to be auditioned by one of the master teachers. Ora-Bess Seeberger is state president of the O.M.T.A. Mrs. Sisson, festival chairman, has the following chairmen working with her: piano, Isabel Kregal; violin, James H. Eoff; voice, Ruth Evelyn Soughton; composition, Jean Williams; choral, Juanita Kilbourn Clauss; syllabus, Ellen Cullins Nelson.

Wymetal to Stage Pittsburgh Operas

PITTSBURGH, PA.—The Civic Light Opera Association of Greater Pittsburgh announces appointment of William Wymetal as managing director for its 1947 season of light opera at the Pitt Stadium, nine weeks beginning June 2. Mr. Wymetal, former stage director of the Metropolitan Opera, has, for the past 11 years, been connected with the producing end of musical pictures at M-G-M, Universal and Columbia. Josef Stopak, American Broadcasting Company conductor, will be the musical director.

$150.00
SACRED SONG CONTEST
For Details Write
THE HARMONY MUSIC PUBLISHERS
Box 743—Chicago 90, Ill.
CLOSING DATE: MAY 31, 1947

JACK ADAMS & CO.
11 West 42nd Street, New York
1946 PRESENTS 1947
VASSO **ARGYRIS**
Dramatic Tenor, New York City Opera
KURT **BAUM**
Leading Tenor, Metropolitan Opera
EUGENE **CONLEY**
Irish American Tenor
EVA **DELUCA**
American Lyric Soprano
RAMON **VINAY**
Tenor, Metropolitan Opera

WHY I AM A "MODERN"

By CARA VERSON

"But I like consecutive fifths!" I said. Teacher shook his head. When I said, 'But Wagner uses them," I was told I was *not* Wagner. Life was hard and perplexing indeed. I made up my mind then and there that I would play music with consecutive fifths, and all the other forbidden progressions in Emery's Harmony Manual.

I made my professional debut with an all-modern program. Perhaps "Fools step in," but the notices were good, some even fine and the critics gave lots of space to my program, so I am still 'pioneering for Modern Music."

At first it was hard sledding. Impresarii could not conceive of one playing a program *sans* Beethoven, and especially *sans* Chopin. So I chose to call my programs "Causerie Recitals" and to give informal discussions of the idiom of the composer, sometimes analyzing part of the composition. Incidentally, this taught me a great deal, too.

Mythological Hurdles

Once, when the music of Debussy and Scriabin was young, after playing the latter's Vers la Flamme, I noticed among the folk who came backstage after the performance a little old lady who appeared quite indignant. She came up to me and said, "You have a fine technic but I don't like atheist music. Don't you read the Bible?" I swallowed hard, for my Biblical knowledge is a bit weak. She went on to reprove me because I had explained the connection of Vers la Flamme with the Promethean legend.

The most receptive audiences to modern music are those of high school, college and university students. It is their language, they grasp it quickly and enjoy it. There is nothing truer than "Contemporary experience demands contemporary expression." Often, when I am asked for coaching in modern music, the students are perplexed when I fire at them, "How much of the Well-Tempered Clavichord do you know, and how many Beethoven sonatas?" They say, "But I want Modern Music."

Now, may I ask, how can they understand and interpret a sonata in free form if they know little of the strict classic sonata form? How play Modern polyphonic music if they are not familiar with Bach?

Moderns a "Must"?

I sometimes feel that it is a mistake to make a program mostly Classic and Romantic with perhaps one modern group, since there is too great a jump in tonality from Romantic even to the early modern school, for example, of Debussy and Ravel. The ears of most people have been attuned to tonic dominant harmony for so long that unless they are musicians, the change is too disconcerting.

When I began modern programs, they were made up chiefly by Debussy, Scriabin and other early moderns. Even these sometimes caused adverse comment, but now, much to my gratification, the Copland Piano Variations and other ultra-modern works are often enthusiastically applauded.

It seems one of the "musts" with present-day artists to include several modern compositions on their programs, whether they have a "feel" for this music or not. Why will they do this? Some of them play Debussy with the same kind of technic as they play Bach, and pedal modern music as they would pedal Beethoven. Why play it at all, if one has no special aptitude for it?

Delta Omicron News

Celebrating the 37th Founders' Day of Delta Omicron took many forms. The Washington, D. C. Alumnae Club honored the former president, Mrs. Roy Boberg, with a musical in her home at Alexandria, Va. The Washington group also presented Iris Bailey, mezzo-soprano, in recital at the Arts Club.

Delta Eta, Milwaukee State Teachers College, was host to Delta Epsilon of Wisconsin College of Music and Yeta Delta, local alumnae chapter. Their celebration was a dinner and musical at the American Legion Post No. 1. Hugo Anhalt, music instructor, was the speaker.

Sigma Chapter at Illinois Wesleyan, Bloomington, Ill., joined with Zeta Eta Alumnae Chapter to honor the National President, Louise Hoch, at a banquet in the Mirror Room, Hotel Rogers. Violin numbers by Mrs. Fred Hitch and vocal excerpts by Mrs. Thomas Douglas and Marilyn Comer made up the musical program.

The MacDowell Club, together with Delta Omicron of Louisville, Ky., sponsored a vocal and organ recital at the Speed Memorial Hall. The artists were Evelyn Anderson Dorsey, organist, and Mrs. Herbert Shay, vocalist.

Geraldine La Sanke, violinist, of Psi Chapter, gave a recital at Kimball Hall; she also presented a program for the Illinois Federation of Women's Clubs at the Del Prado Hotel, with Olga Sandor at the piano. Other members of Psi Chapter include Barbara Williamson, pianist, who won a scholarship of $200, the Mrs. Osmer Scholarship of the American Conservatory of Music; and Evelyn Bledsoe, mezzo-soprano, who joined the Up in Central Park company of Chicago and toured Hollywood and San Francisco. Miss Bledsoe has returned from engagements in Kansas, Missouri and Oklahoma with the Knickerbocker Quartet. She gives a recital in Kimball Hall on March 17.

THE RISING GENERATION—X

ARTHUR ALAN OLSEN

Arthur Alan Olsen, 13, 1946 pianist winner of the Chicagoland Music Festival Contest, following the winning in the Class B group of the Aquatennial Piano Contest in Minneapolis, his home town. He competed in Chicago with pianists from 20 states, Canada and Mexico, most of them considerably his senior. Arthur Alan, whose teacher is Theodore Bergman of the MacPhail School of Music, has been a winner for five consecutive years in the annual contests conducted by the Minnesota Music Teachers' Association. He has played for three years in the Junior Music Festival arranged by the National Federation of Music Clubs, and been on the National Honor Roll of the National Guild of Piano Teachers' Auditions for four years; and for three years playing in the Young Artist classification. A sophomore at Minnehaha Academy, Arthur Alan also likes science, mathematics, baseball.

ERNICE LAWRENCE
AMERICAN TENOR
For information address:
Suite 701, 119 West 57th St., New York 19, N.Y

EVELYN READE
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

GERTRUDE LINDHORST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

BEATRICE DENSON
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

PAULA CRYSTAL
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

HERMAN KAPLAN
TEACHER and VIOLINIST
Former Head, Violin Master Classes, Klasindworth-Scharwenka Cons'v'y, Berlin.
Teacher of Famous Violinists
515 East 89th St., N. Y. C. 28 AT. 9-7109

JOHN GURNEY
BASS BARITONE
METROPOLITAN OPERA ASSOCIATION
Suite 701, 119 West 57th St., New York 19, N. Y.

THE MASCAGNI OPERA GUILD
gives conductors, singers, musicians and dancers an opportunity to obtain complete Grand Opera experience. Information and auditions
250 W. 91st St., N. Y. C. 24 TR. 4-9646

TOSKA TOLCES
CONCERT PIANIST—LECTURER
Musical Therapy Course, Hunter College
525 West End Ave., N.Y.C. 24 TR. 7-0514

MARGERY HYDE
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

PATRICIA ZAY
LYRIC-COLORATURA SOPRANO
853 Seventh Ave., N. Y. 19, N. Y. CI. 7-1668

EDISON HARRIS
TENOR
CONCERTS — ORATORIO — RADIO
Suite 701, 119 W. 57th St., N. Y. 19, N. Y.

JANET FAIRBANK
SINGER OF MODERN SONGS
113 East 55th St. New York 22, N. Y.

AITKEN
PIANIST
Exclusive Management: Austin Wilder
745 Fifth Avenue New York 22, N. Y.

ELIZABETH KABOOLIAN
SOPRANO
Suite 701, 119 West 57th Street,
New York 19, N. Y.

EFFA ELLIS PERFIELD
Simple and Difficult
POLY-RHYTHMS
Made COMPOSITE RHYTHMS
103 E. 86th St. (Park Ave.) N.Y.C. 28
SA. 2-4859

ARE YOU ANNOYING OTHERS WITH YOUR PIANO PRACTICE?
Use MAYO'S MUTING DEVICE which enables you alone to hear your practicing. Easily attached or detached without harming mechanism. State make of piano and send $5.00 for silencer and full instruction. (Guaranteed).
Richard Mayo—*Piano Tuner, Technician*
1120 Latona St. Philadelphia 47, Pa.

JOHN MARKERT & CO.
141 WEST 15th ST., NEW YORK 11, N. Y.
VIOLINS OLD & NEW
Expert Repairing. Send for Catalog

LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

An event of the fortnight was the return of Hizi Koyke in the title role of Madame Butterfly for two performances during the ten-day run of the San Carlo Opera Company. Both hearings packed the Philharmonic Auditorium to capacity, and the petite soprano was given ovation after ovation. She used her appealing voice with certitude and telling effect, gave an impact to the dramatic role that lifted it to an intense realism.

Under the skillful stage direction of Mario Valle, the company delivered its repertory with a careful eye to tradition and the neat balance of a well-experienced troupe.

Interest attended the first appearance of two new tenors, Paolo Civil and Alfonso Pravadelli, who acted with the assurance of experience and proved vocally adequate. Pravadelli was a dramatic Canio, and Civil an effective Turiddu. Mario Palermo and Tandy MacKenzie completed the tenor group.

Coe Glade again scored with her intense Carmen. The opera also afforded the best opportunity for dancers Lydia Arlova and Lucien Prideaux to display their artistry and finesse. The dancing of the adroit pair and their well-trained group was warmly applauded in every opera.

Other highlights were: the Gilda of Graciela Rivera, the Traviata of Mina Cravi, the Giorgio of Carlo Morelli, the Azucena of Jean Browning, the Tonio of Mostyn Thomas, the Santuzza of Willa Stewart, the Leonora of Belle Udell, and the Zuniga of William Wilderman. The orchestra was at its best when Aldo Franchetti assumed the baton as guest conductor.

Casadesus in Mishap

The all-Brahms concert planned by Alfred Wallenstein for the Philharmonic Orchestra program of Feb. 20 had to be altered slightly when soloist Robert Casadesus suffered the accident of a broken rib a few days previously. He altered his solo vehicle from the Brahms Second Concerto to the less strenuous Beethoven Fourth. Wallenstein gave a sympathetic interpretation of the Second Symphony of Brahms and the Tragic Overture.

Casadesus played his scheduled recital in the Philharmonic Auditorium, Feb 19 and his skilled craftsmanship and gentle tone were not disturbed by the armor plate of his taped torso, which affected only the depth of his bows! The auditors enjoyed his delivery of a Rameau group, a Mozart Sonata, Debussy's Children's Corner and selections from Ravel's Miroirs.

Burbank Symphony in Benefit

The Burbank Symphony Orchestra played with vitality and verve, under the baton of Leo Damiani, in a special benefit concert in the Burbank Auditorium, March 2. Guest artist was John Crown who gave a dynamic interpretation of Tchaikovsky's B minor Concerto. Special interest centered on the first performance of a tone poem, Then I Had A Vision, by Charles Maxwell who took a bow from the audience. The work was beautifully scored with skillful use of intricate rhythms and a feeling for dramatic effect. Damiani held the orchestra in firm control through its rhythmic complexities and also displayed his instrumental group to advantage in Wagner's Träume and the Overture to Rienzi.

Elman Hailed

Mischa Elman again demonstrated his violin artistry in the Philharmonic Auditorium Concert, Feb. 23. The Elman tone was as warm as ever, but tastefully controlled. A dynamic Mozart Sonata had finely attuned pianistic cooperation from Wolfgang Rose. The Chausson Poeme, Vieuxtemps' Fifth Concerto, and works by Sammartini, Smetana, Achron and Wieniawski completed the program.

The Burbank Civic Chorus proved its ability under the skillful hands of John Ellis on Feb. 16. Bach, Mozart, Christiansen, and William Schuman items, spirituals and folk songs were programmed. June Presho showed appealing tone in Chopin and Brahms piano solos.

Bordoni at Florentine Gardens

Irene Bordoni won plaudits for her piquant Franco-American songs, delivered with typically Gallic mannerisms and the impact of unique personality as the star of Frank R. Bruni's new Florentine Gardens show A Bit of Paris. Some lovely dancing was displayed by Maarcya and Rene Gunsett whose whirls and airplane spins were breathtaking.

Tall, attractive Jean Nelson showed a pleasant singing voice in Giannina Mia and other songs, and Bill Roberts not only "emceed" but made a hit singing Old Man River. An effective dance ensemble was done to Strauss's Blue Danube waltz. Conductor Emil Baffa's sure baton kept everything moving at a fast pace and elicited effective musical effects from his compact orchestra.

OSCAR WAGNER. Pianist
Formerly Dean of
Juilliard Graduate School, N.Y.C.
Address: LOS ANGELES CONSERVATORY
Los Angeles 5, California

SAMUEL BALL
Teacher of Fine
PIANO ARTISTRY
4013 W. 2nd St., Los Angeles 4, Cal. DR. 2997

CARL CRAVEN
Teacher of many stars
4 of whom, are now on Broadway
6019 Hollywood Blvd., Hollywood, Cal. HO. 1526

LUCILE **CRISTCARSON**
COMPOSER — ACCOMPANIST — COACH
c/o Musical Courier, Hollywood Bureau

A. de SEGUROLA
Internationally Famous Actor-Singer
Voice Culture • Art of Bel Canto • Interpretation • Acting
1545 N. Laurel Ave., Hollywood 46, Cal. GL. 9088

RALPH THOMAS
"MAKER OF SINGERS"
6605 Hollywood Boulevard, Hollywood, Calif.

"THE BROTHERHOOD OF MAN!"
Berenice van Loan Gaines.
10584 Wellworth Ave., West Los Angeles 24, Calif.
Works Copyrighted 1937

HOLLYWOOD AS I SEE IT

By RICHARD DRAKE SAUNDERS

Leo Forbstein, Music Director of Warner Bros. First National Pictures has drawn the assignment of conducting for the Academy Award meeting. He is not yet sure of what will be required, but one number at least will be the compilation of songs ranging from the early film days to the present era, which was first presented on motion picture night in the Hollywood Bowl last summer.

Forbstein reports a very quiet moment at the studio. He was very happy about it since it gives him time to devote to the coming event.

•

After receiving detailed information from Warners' Publicity Department about Erich Wolfgang Korngold's impending visit to Vienna where he was to be present at the premiere of his opera Kathrine, we were astonished to run into him at a recent social gathering. "Are you back from Vienna so soon, or are you just about to start?" we asked innocently.

"Why?" inquired the surprised composer, "I have no intention of going to Vienna this year. I have too many things to do here."

•

Mischa Elman was made an honorary member of the California All-Youth Symphony Orchestra at a recent gathering in the distinguished artist's honor after his Philharmonic Auditorium concert here. He was presented with an official scroll by founder-conductor Ernst Katz, who has developed the teen-age group to an organization of commendable ability. The award seems to be a particularly appropriate one since Elman has retained his youthful viewpoint in his playing.

•

The amount of youthful instrumental talent in Los Angeles was again demonstrated by the response to Conductor Katz's invitation to audition for his California All-Youth Symphony Orchestra. The earnest young conductor expected to spend several days auditioning talent. So far he has devoted four weeks to auditions and more applicants still remain to be heard. Katz incidentally is a left-handed conductor. Since southpaw symphony leaders have been rare in art, it would be interesting to know if any readers have seen or played under any others who held the baton in the left hand.

•

Paul Schoop, who has written all the music for his sister Trudi's ballets up to the last one, is conferring on a new work while the latter is in town with her company. Paul has been writing music for Hollywood films while Trudi was stuck in Switzerland during the war. The new work, of course, will be for next season.

Lately Paul has been orchestrating his latest Dance Suite for John Barbirolli. The conductor was interested when he was here with the Los Angeles Philharmonic Orchestra, but Schoop has been so busy with film scores that he has been unable to complete the orchestration before now.

•

Soprano Lillian Evanti has been taking a brief Hollywood vacation, meanwhile working on some new songs. She is not entirely resting her voice, since she introduced her own setting of the 23rd Psalm in church last Sunday.

•

Reason for the prevalent quiet in the film studios is a gentleman named H. L. Byram. Mr. Byram is the tax collector for Los Angeles County, and he bases his official intake on all goods and chattels visible on March 1.

Since films in the making are properties, and expensive ones at that, the first of March finds practically every producer innocently twiddling his thumbs and looking out on a peaceful studio lot on which the employees are engaged in the same pastime.

•

Jan Peerce is arranging his concert schedule so he can spend four weeks or so in Hollywood, beginning the latter part of March. During this time he will do two operatic arias with Deanna Durbin in Universal-International's For the Love of Mary, which is slated to start at once with Irving Pichel directing.

Daniele Amfitheatrof has started scoring Sam Wood's initial Interwood production, Ivy, at Universal-International. Joan Fontaine, Patric Knowles, Herbert Marshall and Richard Ney are in the cast.

As soon as he finishes, Amfitheatrof will take up his assignment as musical director on Mark Hellinger's Brute Force, also at U-I. The picture will include some calypso "singing" by Sir Lancelot, who will play a prisoner who puts into calypso rhythms the tragic and humorous happenings in a penitentiary.

•

Max Bettelheim writes hastily to say he didn't mean that Kiepura's picture was about Bohemia as a part of Czechoslovakia but the Bohemia of the "left bank." Friend Bettelheim insists it should have been spelled "Boheme," but we still stick to our guns that if part of the title is written in English, it all must be.

•

Watch out for legal fireworks soon in the matter of a certain famous singer and an uncertain notorious keyhole columnist.

•

Frederick Marvin gave a preview of his San Francisco program to a small group of newspaper critics and friends, in order to show what he has done since leaving the Army. He impressed with both technique and interpretation, and will be a strong contender for leading pianistic honors of the coming era.

SHOLOM SECUNDA

center, composer of Quartet in C Minor, discusses his work with the NBC String Quartet, which introduced the score to the radio audience on March 2 over the WNBC-NBC network. The composition is based on the chants and prayers of the synagogue.

OLIVE ARNOLD *THE ART OF SINGING*
Member, National Assn. of Teachers of Singing
1211 WESTWOOD BLVD., LOS ANGELES 24, CALIF. Phone Ariz. 9-2220

JEROME **MAYHALL**
MUSICAL DIRECTOR
ICE-CAPADES
1940-41-42-43-44-45-46
COMPOSER-ARRANGER

FLORENTINE GARDENS
AMERICA'S FOREMOST CABARET-RESTAURANT
HOLLYWOOD CALIF.
FRANK R. BRUNI *presents*
PINKY LEE in "BIT OF PARIS"
starring **IRENE BORDONI**
All-Star Cast — Lavish Production

Things are rather quiet on the Warner Brothers lot.

Franz Waxman is scoring Night Unto Night with Ronald Reagan and Viveca Lindfors, newly arrived from her native Sweden, which will give him the opportunity to display his skill in treating emotional moods.

Max Steiner has completed two scoring assignments, The Woman in White, and Deep Valley.

Choreographer LeRoy Printz is to create and direct dance scenes in Two Guys From Texas.

•

"Jimmy" Stewart is a good prospect for any voice teacher who will explain to him how a singer can use his voice continually without painful after-effects. For RKO's Magic Town, he had to recite The Charge of the Light Brigade in loud tones. After two days of shooting on this scene, Stewart was reputedly reduced to a hoarse whisper and was only available for silent shots for a week!

•

One of the most important scoring jobs has been handed to Victor Young, who has just completed the score for The Emperor Waltz. It is the underscoring for Cecil B. DeMille's first production in four years, Unconquered. Young is making his score for full symphony, and expects to require at least 100 men for recording.

•

When the night club scenes were filmed in Paramount's Dear Ruth, starring Joan Caulfield and William Holden, the dancers had no music owing to certain technical difficulties with the music and dialogue in that sequence. They had to do their dance to the rhythm of a flashing light!

•

The Dance Department of Paramount, headed by Sam Ledner, does not confine its work to incidental sequences. Dance Directors Josephine Earle and Billy Daniels have a daily schedule of grooming Paramount stars and starlets, including Paulette Goddard, Joan Caulfield, Mary Hatcher, and others. Even between pictures all the actresses work to perfect their grace in movements, including carriage, poise, posture, and the like. They also do some straight dancing so that they are ready for whatever assignments may turn up.

Miss Earle has just finished a featurette called Curtain Time, starring the studio's latest importation, Roger Dann, and Sally Rawlinson, daughter of Herb.

There is no lack of activity at the RKO Studio, either, and Music Director Constantin Bakaleinikoff has put in a solid two weeks on the recording stage, with as much more in immediate prospect. He has been recording Roy Webb's score for They Won't Believe Me, while Webb is filling up music paper for the background to Magic City, starring Jimmy Stewart.

Leigh Harline is polishing off The Bachelor and the Bobby Soxer, and will start immediately to score Honeymoon, Shirley Temple's latest. Leigh Stevens is at work on Concerto, and Paul Sawtell is occupied with Flight.

•

Diana Lynn, who started out with visions of being a concert pianist and has become a Paramount actress, has a singing part in Variety Girl.

•

Florence Bates, who plays a character role as a happy-go-lucky Mexican housekeeper in RKO's Indian Summer, was a child prodigy pianist.

Schubert Festival in Bay Cities

BERKELEY-OAKLAND, CAL. — A Schubert Festival, commemorating the 150th Anniversary of the birth of the composer, was held at Wheeler Auditorium under the auspices of the University of California Extension Division, sponsored by the committee on drama, lectures and music, on Jan. 7, 14, 19, and 21. Roger Sessions, of the Music Department faculty, gave introductory remarks at the first program, when the Schubert Quartet No. 9 in G minor and the Quintet in A major ("Trout") were played by the Khuner Quartet (Felix Khuner and David Schneider, violins; Detlev Olshausen, viola; and George Barati, cello), assisted by Bernard Abramowitsch, pianist. Schubert songs were sung by Henrietta Harris, contralto, accompanied by Leon Kirchner.

Other concerts of the series were equally notable in excellent performance by members of the instrumental ensemble assisted by Lawrence Strauss, tenor, on Jan. 14 and members of the U.C. Chorus and symphony orchestra and Helen Stross, cellist, on Jan. 19. The closing concert featured duo pianists Earl Kim and Leon Kirchner in the Fantasy in F minor and Sonata in C major, also the brilliant piano trio in E flat major, played by those incomparable artists, Felix Khuner, George Barati and Bernard Abramowitsch. Attendance at these concerts was large and enthusiastic. H. M. R.

Film Music Contest Closes April 15

Musical Courier in this issue prints the final ballot for use in its Contest to award Citations for the best Film Music and Dances of 1946. The contest will close on April 15, and all entries must reach the offices of this publication by that date. A listing of the chief American film companies' productions of 1946 and the musical credits appeared in our issues of Jan. 1, Jan. 15 and Feb. 15.

Appended are letters of commendation received from Courier readers:

NAMM Commends Musical Courier Film Music Contest

Chicago, Ill.

Editor, Musical Courier:

We are greatly interested in the Musical Courier's contest mentioned in your February issue. Recognition of the fine music now being presented by the motion picture producers is something NAMM has long sought. We feel that this will be an outstanding contribution to the vast group of embryonic music writers throughout the United States....

WARREN S. TREADWELL,
Director, Organization Relations,
National Association of Music Merchants, Inc.

Photoplay Editor Writes

New York

Editor, Musical Courier:

Thanks so much for your letter telling of your contest. We shall be glad to include a notice of the top awards in Photoplay as soon as your poll has been completed and the results are available. And all good wishes to you in conducting the poll.

Cordially,
HELEN GILMORE,
Editor, Photoplay Magazine.

YOUR BALLOT

For the *Musical Courier* Citations for the best music on the screen during the past year. You need only give the name of the picture; the individual deserving the citation will be identified through it. Ballots will be printed in each issue during January, February and March. You can vote as many times as you like, but each ballot must be signed. All ballots must be submitted by April 15.

***Musical Courier*, 119 West 57th St., New York 19, N. Y.**

I vote the following films deserving of the 1946 *Musical Courier* Citations:

(1) Best original score .....

(2) Best arranged score .....

(3) Best conducted score .....

(4) Best orchestration .....

(5) Best original song .....

(6) Best instrumental solo .....

(7) Best choreography .....

(8) Best musical short subject .....

Name .....

Address .....

.....

ALBERT MORINI
119 West 57th St., New York 19
Includes under his management

TITO SCHIPA
Tenor

Shura Cherkassky
Pianist

The Yaysnoff Sisters
Russian Duo Piano Team

SERAPHIMA STRELOVA BRENNER • VLADIMIR BRENNER
DRAMATIC SOPRANO — *VOICE, PIANO AND COACHING* — PIANIST
Teacher of distinguished singers in all fields. Complete musical preparation in opera, oratorio, concert in all languages, Radio. • Graduate of Leningrad Conservatory under Madame Esipoff. Soloist 15 years with the NBC network and leading symphonies.
Studio: Hotel Ansonia, Broadway and 73rd Street, New York 23, N. Y. Sus. 7-3300

ROSSINI OPERA SCHOOL and THE OPERA WORKSHOP
LUIGI ROSSINI, *Director*
French and Italian Repertoire
Mise-en-scene — Coaching
50 Central Park West TR. 7-9385
For professional singers. Public performances in costume throughout the season. Many singers from the Workshop now appearing with leading opera companies throughout the United States and Europe. No vocal lessons given at the Rossini Opera School.

MORLEY EVANS BARITONE

KORST
VOICE TRAINING AND COACHING
Opera, Lieder and Balancing of Radio Voices.
Present and former pupils: Alpar, Ballmer, Eggerth, Harvey, Lubow, Mangurian, Brenda Miller, Tana Abu, Horne, Snow, Stewart.
50 West 67th St., N. Y. C. TRafalgar 4-3754

EDGAR MILTON COOKE *Teacher of Singing*
COMPLETE TRAINING FOR YOUNG SINGERS
VOCAL HELP AND COACHING FOR PROFESSIONALS
140 W. 57th St., New York 19 VICTOR ANDOGA, Stage Department Circle 7-3081

HELEN CHASE VOICE
Member NYSTA and NATS
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — RADIO
318 W. 84 ST., N. Y. TRafalgar 7-9192

ROSATI
The ONLY VOCAL TEACHER of BENIAMINO GIGLI
Teacher of Lauri-Volpi, James Melton, Franci, Tentoni, Kaskas, Triggiani, etc.
205 W. 57th St., N. Y. C. COlumbus 5-0393

SAMUEL MARGOLIS
Only Voice Teacher of ROBERT MERRILL
Sensational Young Baritone of Metropolitan Opera and other famous singers
152 W. 57th St., N. Y. C. COlumbus 5-9155

URIEL NESPOLI
TEACHER OF FAMOUS PUPILS
only voice teacher and coach of
MINA CRAVI
leading soprano of the San Carlo Opera and principal opera companies in Mexico, the United States and Central America.
Studio: 1425 Broadway, N.Y.C. PE. 6-2634—LO. 5-1668

ALFREDO MARTINO
VOCAL TEACHER
Author of Book "TODAY'S SINGING"
Obtainable upon request
260 West End Ave., N. Y. 23

JAMES MORRISON
TEACHER OF VOICE
Perfect Vocal Technique and Artistic Interpretation
Studio 403, Carnegie Hall, New York 19, N. Y. CI. 6-9891

N. Y. Concerts

(*Continued from page* 13)

Variations, followed by Schumann's Pieces in Folk Style, Op. 82. A premiere for New York was a Capriccio by Lukas Foss, a brilliant showpiece for the soloist and very entertaining music. The concert closed with Piatigorsky's own Syrinx for cello solo, and the virtuosic La Campanella by Paganini-Piatigorsky. Encores followed, acknowledging the enthusiastic applause of the big audience. H. W. L.

Serkin Recital Admired

The superlative playing of Rudolf Serkin at his recital on March 4 held an audience, which overflowed upon the stage, spellbound, for the whole program was one of those musical events which will be cherished in memory. It was playing to perfection, musicianship scarcely to be equalled today. With Bach's Caprice on the Departure of His Beloved Brother, he divulged the intimate charm of this rarely played work. He then gave his monumental interpretation of the gigantic Hammerklavier Sonata by Beethoven. This work, which is like a premonition of music to be written a century later, to most interpreters poses problems difficult to answer satisfactorily. Mr. Serkin succeeded in playing it in such a manner that not only the technical problems seemed non-existent but the most difficult musical questions received their convincing solution. With Chopin's Twelve Etudes, Op. 25, each of them set forth with all the required colorfulness and finesse and technical perfection closed the memorable evening. An overwhelming ovation recognized the great experience. H. W. L.

Town Hall

Coelho Returns to Town Hall

The Brazilian soprano-guitarist, Olga Coelho, gave what can now be considered her annual New York recital on Feb. 21. As on previous appearances she delighted the large audience with her charm and superior music making. The major portion of the program was devoted to songs of Spanish and Latin American origin ranging from very early folk songs to works of contemporary composers. Mme. Coelho's informal manner of delivering explanatory remarks preceding each number, in addition to her intelligent singing and skillful guitar accompaniment, provides for one of the most enjoyable solo programs on the concert stage today. R. K.

"Debut and Encore" Concert

Debut and Encore Concerts presented selected artists in recital Feb. 21. Heard in the debut division was Barbara Troxell, soprano, who was two seasons ago a finalist in the Metropolitan Auditions of the Air. Singing with lovely tonal clarity and interpretative skill, Miss Troxell displayed gifts of personality and musicianship holding marked promise for future concert hearings. Her numbers included songs and arias of Mozart, Brahms, Debussy, Strauss and Griffes. She was accompanied by Arthur Balsam. Encore artists were Jose Figueroa, Puerto Rican violinist, and Salvatore Mario de Stefano, harpist, both of whom again revealed consummate musicianship, technical efficiency and excellent style. Narciso Figueroa was the accompanist for his brother. The major work for violin and piano was Lalo's Symphonie Espagnole. Mr. de Stefano played Handel, Scarlatti numbers, his own Variations on a Theme of Corelli and several shorter pieces. M. C.

LEONID BOLOTINE, violinist, gives his second Town Hall recital of this season on April 22.

Panteleieff Sings Russian Program

The bass-baritone, Maxim Panteleieff, on Feb. 22 (matinee) presented a program of songs by Glinka, Borodin, Moussorgsky, Rimsky-Korsakoff, Rachmaninoff, Gretchaninoff, Glazounoff, Shapourin and Tchaikovsky. This provided an interesting excursion into Russian song literature, for at the most only one group is generally included in concert programs. Mr. Panteleieff revealed the natural temperament for the songs of his countrymen, but a cold hindered complete vocal freedom on this occasion. Ivan Basilevsky collaborated at the piano. R. K.

Harold Rubens Scores

Harold Rubens on Sunday afternoon, Feb. 23, appeared in a piano recital that was comprehensively designed. Through his possession of a large and warm tone and of outstanding dexterity, two Schubert Impromptus were extremely melodious, the Liszt B minor Sonata was made to say all that it possibly could, a Chopin Nocturne and Scherzo sang ravishingly. Granados' The Maiden and the Nightingale held that elusive rhythm so characteristic of the composer, while Debussy and Ravel were a tonic conclusion, some new Arthur Berger offerings took one far afield in well-sustained winged flight above a not over-explored territory. T. P.

Firkusny Guest of New Friends

The Czech pianist, Rudolf Firkusny, joined with the Gordon String Quartet, Clark Brody, clarinetist; Harold Golzer, bassoonist and the French Horn player, John Barrows, in a performance of the Janacek (1854-1928) Concertino at the New Friends Concert on Feb. 23. Harmonically the work mirrored the unrelenting harsh tendencies of the Central European "twenties." The prominent piano part was played with authority and clarity by Mr. Firkusny, who somewhat dominated the instrumentalists in their rather scant passages. Satisfactory but not overly colorful readings of the Borodin First and Dvorak "American" Quartets by the Gordon group rounded out the program. R. K.

Reid Nibley's Piano List

Reid Nibley, on Sunday evening, Feb. 23, appeared in a debut piano recital that revealed him as endowed with unusual technical equipment and a reverent fidelity to his texts, but seemed rather lacking in fervor or vision. Scarlatti, Mozart, Brahms, Bloch, Chopin and others offered wide scope for readings of varied character, all more or less performed as to seem the expression of one mood. True, there were at times flashes of sparkling quality and passages of much vigor, but the general level was not always one of searching insight. T. P.

Bernard Milofsky Plays Viola

Bernard Milofsky presented an interesting program at his New York debut viola recital on Monday evening, Feb. 24. Works of Milhaud, Georges Hue, Vaughan Williams, John Klenner and Stravinsky were all most intelligently if somewhat gravely proffered. Despite the fact that the quality of his instrument is such as would tend to make the lighter works seem comparatively austere, the recitalist's equipment proved decidedly an ample one. He had all the technique required, including a keen perception and fineness of execution, as was excellently displayed in his Stravinsky Elegie, with a melancholy mood that was truly monumental pervading its performance. Hellmut Baerwald, at the piano, was sympathetic and resourceful. T. P.

Melnik Makes Solo Debut

Although well-known as an accompanist, Bertha Melnik made her official debut as a soloist on Feb. 25. In a program ranging from Bach through Mozart, Brahms, Hindemith, Debussy, Granados and Morgenstern, Miss Melnik showed an innate sensitivity to music of the varied periods and styles. The playing was always neat, accurate, well-planned and very agreeable tonally. Completely feminine in approach, there is no intention to emulate masculine colleagues in striving for the grand manner, and that is all to the good. However, a little more force and abandon in the building of climaxes would not go amiss. R. K.

Griller Quartet Gives Bloch Premiere

The Griller Quartet (Sidney Griller, First Violin; Jack O'Brien, Second Violin; Philip Burton, Viola; Colin Hampton, Violoncello) on Wednesday evening, Feb. 26, were heard in all too short program that demonstrated their uncanny deftness in ensemble playing. A Matthew Locke D minor Quartet opened the event, the archaic, unimpassioned music being voiced with a homogeneity that seemed to reduce them to one richly yet subduedly toned medium.

In its New York premiere, the Ernest Bloch Quartet No. 2 (1945), a very striking, intimate score, with its eerie, mysterious atmosphere and complex harmonies — and dissonances — seemed like the logical extension, the right evolution from the first number. And again in the last offering, Mozart's G major (K. 387) the wonderful cohesion still obtained, although the reading lacked a little of the spirit, of the sparkle that one associates with this composer. But whatever their interpretative powers may be, the Griller Quartet as performers wielded a spell that was little short of magic. T. P.

Myron Sands, Baritone

On Feb. 28 Myron Sands regaled the Town Hall audience, displaying an interesting and pleasing baritone of light, almost tenorish timbre. He shows excellent musical background and, while he has not reached the peak of his capabilities vocally or artistically, already commands respect as an artist of serious attainments. His program took in numbers of Handel, Gluck, Schubert, Brahms, Hugo Wolf, and an English group including two manuscript songs, Winter Peace by George Ferguson and Lilacs by Dorothy Herbert. Sergius Kagen was the fine accompanist. B. K.

Jennie Howland's Recital

Jennie Howland, Negro contralto, gave her recital on March 1, accompanied by Arpad Sandor. In arias by Gluck, Torelli and Scarlatti, and the extremely difficult aria O don fatale from Verdi's Don Carlos, she proved a certain sense for dramatic delivery. In Lieder by Schubert, Faure, D'Hardelot, LaForge and others it was evident that she has still a lot to learn and especially has to devote her attention to the diction of foreign languages. In Spirituals she proved to be on home ground. A sizable audience was appreciaitve. H. W. L.

Youthful Chinese Trio Heard

An astonishing demonstration of adaptability—and of the virtue of "catching them young"—was exemplified on Sunday afternoon, March 2, when three Chinese 'teen-age artists, George, Madeleine and Sophie Vlachos-Wei, gave a delightful recital on one and two pianos. The program consisted entirely of orthodox Occidental music, all of whose numbers were evidently "felt" thoroughly, and played with a dexterity that would have been unusual in any performers of their age, regardless of their national background. Haydn, Mozart, Scarlatti were some of the classics represented. Charming little announcements were made by the youngsters, clad in

NATIONAL CONCERT & ARTISTS CORP.
CONCERT DIVISION
Marks Levine, Director
711 Fifth Ave., New York 22, N. Y.
Includes For Season 1946-1947

Josephine Antoine
LEADING COLORATURA — METROPOLITAN OPERA

Mario Berini
TENOR—METROPOLITAN OPERA

Columbus Boychoir
HERBERT HUFFMAN, Director

Harry Davis
"A real gift for the keyboard"—*N. Y. Times*

Jean Dickenson
COLORATURA SOPRANO

José Echániz
PIANIST

Deszö Ernster
LEADING BASSO — METROPOLITAN OPERA

Leon Fleisher
PIANIST

Winifred Heidt
CONTRALTO

Julius Katchen
PIANIST

Louis Kaufman
"TOP-NOTCH VIOLIN PLAYING"
—*N. Y. World-Telegram*

Anatole Kitain
PIANIST

Luboshutz & Nemenoff
"Perfection in Two Piano Playing"
—*Dr. Serge Koussevitzky*

Salzedo CONCERT ENSEMBLE
Carlos Salzedo, Ruth Freeman, Mimi Allen, Mary Hill Doolittle

E. Robert Schmitz
PIANIST
Baldwin Piano — Victor Recordings

Joseph Schuster
CELLIST

Martial Singher
LEADING BARITONE — METROPOLITAN OPERA

Thomas L. Thomas
BARITONE

Uninsky
PIANIST

Jess Walters
BARITONE

ADELINA TRENTADUE
LYRIC SPINTO
OPERA — CONCERT — RADIO
2020 W. 9th St., Brooklyn, N. Y. ES. 2-2097

HERBERT **SORKIN**
YOUNG AMERICAN VIOLINIST

Maryfrances **CASSELL** Violinist
Recitals—Orchestral Soloist
Now Booking
342 Commonwealth Ave., Boston 15, Mass.

BERTRAM ROWE Bass-Baritone
OPERA, CONCERT, RADIO & ORATORIO
48 E. 50th St., N. Y. 22 PLaza 5-4741
or call ENdicott 2-4580. Studio 21

RAÚL SPIVAK
PIANIST
Personal Representative Virginia Blewitt
3161 Hull Avenue, New York

ROSALYN TURECK sailed recently on the Gripsholm en route to an eight months' tour of Europe, including the Scandinavian countries, Australia and Japan.

the multi-hued costumes of their country, and the warmly inclined audience showed the utmost appreciation. The proceeds went to further the musical education of other gifted Chinese children. T. P.

New Friends Finale

The eleventh season of the New Friends of Music came to a brilliant close on March 2. The program and its execution made one feel sorry for the early end of the series. Prokofieff's Second String Quartet in F major, Op. 92, the composer's latest work of that kind, opened the concert; it is a series work and fits well into the style of the composer's late symphonies. The Budapest Quartet (Messrs. Roisman, Ortenberg, Kroyt, Schneider) played the work beautifully. Milton Katims, violist, joined the four artists in Dvorak's string quartet in E flat major, Op. 97. The wealth of melodies enshrined in the lush work was unfurled in the most brilliant and eloquent interpretation. Schumann's A minor string quartet, Op. 41, No. 1, brought the concert to an end. The four artists revealed again the beauties of that work in a genuine romantic style. Fervent ovations came as the well deserved reward for an admirable musical event. H. F. K.

Segovia Returns

Andres Segovia, guitarist, delighted a capacity audience with his masterly playing in Town Hall on March 2. The featured work of the recital was Johann Sebastian Bach's famous Chaconne, originally written for solo violin; the excuse for presenting this work in the transcription for guitar, printed in the program notes, was thoroughly belied by the artist's extraordinary performance; for once hearing was believing. Virtuosity and genuine musicianship joined to an expressive and admirable interpretation. The same perfection came to light in another group of Bach works, originally written for lute. Manuel Ponce's Sonata Romantica (in tribute to Franz Schubert) was heard for the first time in New York. Modern pieces by Espla, Crespo, Granados, and Albeniz rounded out the printed program. The artist acknowledged the continuous warm applause with many encores. H. F. K.

Jascha Bernstein and E. V. Wolff in Cello Sonatas

Jascha Bernstein, cellist, and Ernst Victor Wolff, pianist, showed excellent musical taste in the program of their sonata recital in Town Hall on March 3. And this musical taste was matched by an equally excellent performance. It was serious, intimate chamber music making, nothing of the showy kind, no demonstration of virtuosity, only music for music's enjoyment. Beethoven's Sonata in G minor, Op. 5, No .2, Brahms' Sonata in F major, Op. 99, and Richard Strauss's Sonata in F major, Op. 6, were on the program. Both artists exhibited genuine musicianship and a fine understanding for the three works, not to speak of their technical flawlessness. The Beethoven sonata came eloquently, sometimes even with restraint of feeling; the Brahms sonata in manly romantic expression, the Adagio affettuoso movement in beautiful tenderness; the sonata of the young Richard Strauss, written 64 years ago, profuse in youthful exultation, yet already with the distinct handwriting of the composer, with his likes for Mozartian and Schubertian songful simplicities, was played with spirited elan in a brilliant interpretation. Warm applause and encores. H. F. K.

Ross Pratt Gives Lopatnikoff Sonata

Ross Pratt, the Canadian pianist, returned on Mar. 4, after an absence of six years winning a triumph for his artistry and his musical achievements. Already then distinguished by a magnificent technic and deep, searching musicianship, the artist now reveals the results of a happy artistic development. His playing—precise, unsentimental as it is—and his musical interpretations are faultless. Smaller pieces of older masters from John Bull to Haydn paved the way to a most persuasive and architecturally convincing delineation of Bach's Chromatic Fantasie and Fugue.

As central work of his bill Mr. Pratt had chosen Nicolai Lopatnikoff's Sonata Op. 29. This piece, with its electrifying dramatic first movement, received an inspiring interpretation, which victoriously conquered the stunning technical difficulties of the work. The lyric second part blossomed in its melodic tenderness, the third movement stood out for its rhythmic colorfulness and contrapuntal richness. Mr. Pratt also played pieces by Medtner, Pitfield and Rachmaninoff, closing with three excerpts from Ravel's Le Tombeau de Couperin, in which he found the most sensitive expression for these colorful, delicate miniatures. Rich applause celebrated the artist who granted three encores. H. W. L.

Mildred Milford Bows

Mildred Milford, pianist from Indiana, made her New York recital debut on March 4, playing works of Bach-Liszt, Beethoven, Schumann, Shostakovich, Gershwin, Debussy and Infante with musical appreciation and general technical dexterity. W. A. T.

Lehmann's Finale

Upon public request Lotte Lehmann added one more recital to her schedule. The event, taking place on March 5, reaffirmed the spell this master of the Lied knows to cast upon her audience. In a program of songs by Mozart, Brahms, Liszt, Reger and Marx she again excelled. A group of Debussy songs sung in French were equally beguiling. At the piano was the incomparable Paul Ulanowsky. The waves of enthusiasm ran high in the sold out hall, the listeners demanding many encores. H. W. L.

Times Hall

Ruth Rooney Bows

A first New York recital was given by Ruth Rooney, soprano, on Feb. 23 (afternoon), when the artist, accompanied by Paul Meyer, gave a program of Handel, Mozart, Schumann, Wolf, Borodine, Tchaikovsky, Duparc, Debussy, songs of Stroumpoulis and Kokkinoy (sung in Greek) and, in English, Herbert Hughes arrangements and Watts and Hageman numbers. Miss Rooney's pleasing tones did not have secure technical support, perhaps through nervousness; interpretatively, she showed warmth and individuality. D. B.

Freeda Cluff Heard

Freeda Cluff, Los Angeles soprano, gave her first Times Hall recital on Feb. 26, offering a program of songs by Beethoven, Brahms, and interesting French and English composers. The soprano's fine lyric voice showed to advantage in such works as Milhaud's setting of Jean Cocteau's Fête de Bordeau. Here the natural sweetness of quality was clearly displayed and interpretative grasp was marked. Holding her full voice in restraint in the more dramatic works, Miss Cluff produced some lovely effects and revealed an innate artistry which won responsive applause from her audience. Arpad Sandor was the able accompanist. C. A. P.

Edith Campbell in Vocal List

Edith Campbell, soprano, was heard in a recital on March 2 in a program of works by Strattner, Handel, Mozart, Liszt, Schubert; a group of French songs by Fauré, Saint-Saëns, Hüe, and Debussy; and an English group by Carpenter, Manning, Niles and Houseman. Miss Campbell displayed a small but beautiful lyric voice and exhibited keen musicianship. Her diction was at all times clear. She seemed to catch the mood of most of the songs, especially Die Lorelei by Liszt which was sung with warmth and understanding. Her best lyrical qualities were displayed in C'est l'extase langoureuse by Debussy. Coloratura passages such as those in Handel's Let Me Wander, Not Unseen, from L'Allegro ed il Penseroso seemed to tax the soprano's resources. Gibner King was the able accompanist. Herbert Blayman played the clarinet obbligato in Schubert's Der Hirt auf dem Felsen. A. M. P.

Songs by Theodore Charles Stone

Theodore Charles Stone, Negro baritone, assisted by Carl L. Diton on the piano proved with his recital on March 2, that he has remarkable vocal means. He also is an interpreter of skill and taste. In classical arias and Lieder by Schubert which he sang with excellent German diction and understanding of the word, and also in songs by Gretchaninoff, Bond, Palmgren and Tchaikowsky he was equally attractive. He closed his recital which was well attended with a group of Negro Spirituals and Religious Songs. Encores followed. H. W. L.

James Sykes at Piano

Featured in James Sykes' piano recital on March 5 was the first public performance of Elliot Carter's Sonata. This work, in two movements, makes use of very brief thematic material, developed in a rather clever, percussive manner. The Sonata offered Mr. Sykes his best chance of appearing to advantage. His technical proficiency is indisputable but his interpretations of the Bach English Suite in G Minor and Mozart's Ten Variations on Unser Dummer Pöbel Meint, especially revealed a lack of emotion and interpretative ability which made both sound heavy and somewhat dull. Music by Hindemith, Szymanowski, and Chavez completed the program. A. L.

Carnegie Chamber Hall

Margaret Seherr-Thoss Sings

Singing to a large audience, Margaret Seherr-Thoss, soprano, was heard in recital on Feb. 28. She displayed a voice of admirable quality and volume in music of Monteverdi, Handel (arr. by Bibb), Beethoven, Brahms, Strauss, Faure, Frank Bibb, Guarnieri, Respighi, Samuel Barber and Gretchaninoff. Samuel Quincy was her accompanist.

Return of
SLAVENSKA
and her BALLET VARIANTE
Mgt.: METROPOLITAN MUSICAL BUREAU, Inc.
Div. Columbia Concerts Inc., 113 W. 57 St., N. Y.

First American Tour
Direct from 2500 concerts overseas
DE PAUR'S
INFANTRY CHORUS
36 voices including 4 soloists
Leonard de Paur, Conductor
Mgt.: METROPOLITAN MUSICAL BUREAU, Inc.
Div. Columbia Concerts Inc., 113 W. 57 St., N. Y.

METROPOLITAN MUSICAL BUREAU, Inc.
F. C. COPPICUS F. C. SCHANG
Division
Columbia Concerts Inc.
113 W. 57th St., New York

LILY PONS

JUSSI BJOERLING
GREAT SWEDISH TENOR
METROPOLITAN OPERA ASS'N

LICIA ALBANESE
LEADING SOPRANO
METROPOLITAN OPERA ASS'N

PAUL ROBESON

Paul DRAPER & Larry ADLER

JENNIE TOUREL
RECITALIST SUPREME

RICHARD TAUBER
Now Available for Concerts and Radio

MARYLA JONAS
NEW POLISH PIANIST (Steinway)

Albert Spalding
AMERICA'S GREATEST VIOLINIST

Rosario & Antonio
and SPANISH DANCE ENSEMBLES

GEN. PLATOFF RUSSIAN MALE
DON COSSACK CHORUS
NICOLAS KOSTRUKOFF, Conductor

Dorothy Kirsten
METROPOLITAN OPERA ASS'N
OPERA — RADIO

Rudolf Firkusny
CZECH PIANIST Steinway Piano

Trapp Family Singers
"A JOYOUS A CAPPELLA GROUP"
Dr. F. Wasner, Conductor

Vronsky & Babin
PREMIER DUO-PIANISTS
Steinway Pianos Used

CARROLL GLENN
AMERICAN VIOLINIST

NAN MERRIMAN
MEZZO-SOPRANO CONCERT—RADIO

Tossy Spivakovsky
RUSSIAN-BORN VIOLINIST

Clara Rockmore
FOREMOST THEREMIN VIRTUOSA

SUSAN REED
Ballads to harp & zither accompaniment

CATALOGS
OF ALL MUSIC PUBLISHERS
may be secured by addressing MUSICAL COURIER, 119 W. 57th St., N. Y. 19, N. Y.

BENIAMINO GIGLI
says MAESTRO ASTOLFO PESCIA is
"The watchmaker of the voice; whatever the deficiency, he understands and repairs."
Studios: 120 W. 57th St., N. Y. C. Circle 6-4952
Send for circular

Announcing the 1947
NATIONAL PIANO AUDITIONS
For information write National Guild of Piano Teachers, Box 1113, Austin 6, Texas

ROSALIE MILLER
Teacher of Voice and Speech
Exclusive Teacher of REGINA RESNIK, Dramatic Soprano
METROPOLITAN OPERA ASSOCIATION
200 West 57th St., N.Y.C. 19 Circle 6-9475

ARPAD SANDOR
COACH
Program Building for Recitals
50 W. 67th St., N. Y. Phone: SU. 7-4950

MILLICENT FRANCES **KLECKNER**
OPERATIC COACH SINGING TEACHER
Established 20 years
220 West 57th St., N. Y. C. 19 Circle 6-1526

LOYONNET
FRENCH PIANIST
Personal Representative: JEAN ADRA
19 Murray St., New York City WO. 2-0581

OLGA EISNER
ONLY TEACHER of MIMI BENZELL
of the Metropolitan Opera Assn.
467 Central Park W., New York AC. 2-6951

FRIEDA **HEMPEL**
VOICE BUILDING — INTERPRETATION
OPERA, CONCERT, RADIO
271 Central Park West, New York 24, N. Y.
SChuyler 4-4381

ALDEN EDKINS
BASS-BARITONE
410 East 57th St., N.Y.C. Wickersham 2-8694

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

GEORGE REEVES
PIANIST — ACCOMPANIST — COACH
with Maggie Teyte and Jennie Tourel Season 1946-7
299 Riverside Drive, New York 25, N. Y.
ACademy 2-2432

FREDERIC VOLONINIS
VIOLINIST
Minneapolis Symphony Orchestra
Minneapolis, Minn.

Grete **WITTELS**
DRAMATIC COACH FOR SINGERS
Creative, individual approach to Stage expression
404 E. 55th St., New York, 22, N. Y. PLaza 9-6835

GEORGE SCHICK
CONDUCTOR
Mgt. Arnold Pisani, 119 W. 57th St., N. Y. Circle 7-4267

REAH SADOWSKY, Pianist
MANAGEMENT: SAMUEL GARDNER
Los Angeles: 114 No. Sweetzer St.
New York: 148 West 73rd Street.

LEONORA CORONA
INTERNATIONALLY FAMOUS SOPRANO — La Scala, Milan; Metropolitan Opera Ass'n; Boston Grand Opera; etc.
Per. Rep. F. Stevens, 119 W. 57th St., N.Y.C. CO. 5-6045

ROSALIND GROB
DRAMATIC SOPRANO
OPERA—CONCERT—ORATORIO—RADIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

Janine CASIEZ
FRENCH DRAMATIC SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

SIEGFRIED LANDAU
CONDUCTOR — COMPOSER
54 Bay 29th St., Brooklyn 14, N. Y. ES. 2-0525

Grace Moore's Career Was Inspiration to Young Singers

By H. MAURICE-JACQUET

A powerful figure in the artistic world has passed away in a tragic accident. I am quite sure that the millions of fans who loved her so much and to whom she gave such joy, mourn her today as deeply as do her family, the husband she loved so faithfully, and her intimate friends. Grace Moore died at the height of her career in full glory, like a soldier on the call of duty, between two concerts. . . .

I knew her at the very beginning of her operatic career. In her haste to succeed she started to audition prematurely for important managers, conductors and critics, who, through the irony of fate, preceded her to the grave. Their unanimous verdict was that she had not a chance in a thousand to reach her goal . . . no "voice" . . . no musicianship. The first day she sang for me I told her that she possessed one of the most beautiful voices I had ever heard in my life and that with hard work she would certainly succeed in spite of the false prophets. . . .

Dr. Marafioti and I were perhaps the only ones who believed in her. I remember an argument I had with an eminent critic who chided me when I told him that Grace Moore would certainly develop a big voice. He contended that she would never be heard in a large hall —that she should "stick to Broadway where she definitely belonged." My answer was that the density of Miss Moore's voice at this time was equal to the density of the flute playing of the late Georges Barrere, and my "critic" could not deny that Barrere's flute was fully heard in Carnegie Hall! Of course, at this time Grace Moore did not know how to project her voice. . . .

Early Tours

After building her program and teaching her a few operas, I accompanied Miss Moore on her first two tours—a kind of joint recital, in which I also shared the program as piano soloist. The first concert was in Chattanooga, and I was struck by the grip with which she held the audience before even opening her mouth. The critic of the Chattanooga Times wrote: "'Sweet,' 'simple,' define the charm of Miss Moore, lacking volume to achieve tremendous arias." Those two "tremendous arias" were the Louise aria and the La Boheme first act aria, which require only charm—as Gustave Charpentier and Puccini taught me when I was a conductor in Europe. I was so impressed with her rendition of Louise that I wrote to Charpentier to watch the coming of this young singer, "who certainly will have in the future the material to become an excellent Louise." . . .

■

The last time I was with Grace Moore was in 1942 in Montreal where we were, respectively, guest conductor and solo artist with the Montreal Orchestra. She sang in the big arena which is the Madison Square Garden of Montreal, without the help of a microphone, her big, golden voice matching the maximum fortissimo I got from the orchestra. Despite her somewhat unorthodox programs, and discarding many of the classics as well as the German Lieder, Grace Moore nevertheless held audiences not only with her artistic achievement but with her tremendous magnetism, giving all she had to her public. . . . The public, even the most critical musically, accepted without complaint even an Italian street song, Ciribiribin—which I so hated to play for her in concert.

Some Personal Traits

On the day of a concert she used often to seclude herself in her suite, shut off the telephone and was sometimes in a very angry mood. It was the same throughout the concert, but afterward she was the most charming person in the world. I understood that such superhuman vim and health as she had required the winding within herself, by any means at her disposal, of this tremendous accumulated energy, which she so generously gave out to her audience.

She never took the trouble to take a detour when she found an obstacle; she did not even try to overcome it—she smashed it! She had the lion's heart, and nobody could put her down. Her name will be remembered for a long time, while we do not now even recall some of those who were so certain she was "good for nothing."

GRACE MOORE AND H. MAURICE-JACQUET
as they landed at the Montreal air field in October, 1942, for a concert.

3-Choir Festival To Honor Toscanini

The eleventh annual Three Choir Festival, announced by its sponsor, Temple Emanu-El of New York, for March 28 and 29, and designed to greet Arturo Toscanini on his eightieth birthday, will be devoted to Old Italian and New American Music.

It will open with salutes of four musicians: Dr. Douglas Moore, president of the National Institute of Arts and Letters; Leon Barzin, guest-conductor of honor, directing Andrea Gabrieli's Angeli, Arcangeli; Paul Creston, taking part in the performance of his specially-written Homage; and Lazare Saminsky, director of the festival, conducting his Sonnet of Petrarch for vocal-instrumental ensemble, composed for Toscanini's birthday.

Other premieres on the program are excerpts from a mass by a young Bostonian, Douglas Allanbrook; Mark Brunswick's Fragment of Sappho and In a Glass of Water by William Bergsma. Edward T. Cone of Princeton will join Esther Glazer, violinist, in the performance of his Elegy.

Of the participants, the choir of the New Jersey College for Women, under Duncan McKenzie, will sing a program of American mountaineer songs; the Emanu-El choir under Mr. Saminsky, a program of Italian XVI century choral masterworks; joint choirs of Brooklyn's First Presbyterian and Emanu-El, led by Robert Baker, will render Philip James' Psalm 137.

Lamond Teacher of Tselentis

The Jan. 15 issue carried an item about Raissa Tselentis, in which the noted pianist with whom she studied in Europe, a pupil of Liszt, was referred to as "Frederic Sammond." The correct name is "Frederic Lamond."

ELIZABETH A. MAJOR
SPECIALIST IN
VOICE PRODUCTION and CORRECTION
171 W. 57th St., N.Y.C. 19 COlumbus 5-5977

ADELE **MARCUS**
PIANIST — TEACHER
Assistant teacher for 7 years to
JOSEF LHEVINNE
68 W. 58th St., N. Y. C. PLaza 3-5900

MARY
BOTHWELL
DRAMATIC SOPRANO

Ella **FLESCH**
Leading Soprano, Metropolitan Opera Ass'n
Pers. Repr.: J. H. MEYER, 119 W. 57 St., New York

EUGENE MORGAN
BARITONE

JOSEPH SHORTMEYER
TENOR
ORATORIO — CONCERT — RADIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

Brunè
Personal Representative
17 E. 48th St., N. Y. C. PL. 5-3861
PL. 3-0687

THEODORE and ALICE **PASHKUS**
A "unique and original approach to violin playing"
Studio: 201 West 54th St., N. Y. C. —MENUHIN

August MAEKELBERGHE
ORGANIST-COMPOSER
Compositions for organ:
TRIPTYCH and DE PROFUNDIS CLAMAVI
Published by H. W. Gray Co., New York

ALFREDO SALMAGGI
OPERATIC ENTERPRISES
30 Lafayette Avenue, Brooklyn 17, N. Y.
STerling 3-6700

HAROLD FREDERICK DAVIS
VOICE TEACHER OF OUTSTANDING SINGERS
Member National Assn. of Teachers of Singing
606 Templeton Building Salt Lake City 1, Utah

MIRIAM **SPIER**
TEACHER OF VOCALISTS
WITH NAME BANDS, RADIO, and MUSICAL COMEDY
49 W. 52nd St., N. Y. C. 19 ELdorado 5-1941

TROMBONE RECITAL by DAVIS SHUMAN
April 13, 1947 at Town Hall
Mgt.: W. Colston Leigh, Inc., N. Y.

MARTHA DAUGHN LOCKER
LYRIC SOPRANO
Management: Annie Friedberg
251 West 57th Street New York 19, N. Y.

BROOKS **McCORMACK**
CHICAGO OPERA CO.
"RADIANT TENOR VOICE OF POWER AND VERVE."
N. Y. Herald Tribune, 1946
Per. Rep. HENRY DARDICK
48 E. 53 St., N. Y. C. 22 EL. 5-4896

THE AMERICAN STRING QUARTET
Jose Figueroa, 1st Vl. Benjamin Levin, Viola
Julius Hegyi, 2nd Vl. Russell Kingman, 'Cello
Subsidized to bring chamber music of calibre within concerts of genuine musical purpose.
For plan and circular address the Founders' Secretary, 4 Central Avenue, Orange, N. J.

HOLD YOUR WAR BONDS

Activities of the Artists

The Robin Hood Dell summer season will last seven weeks with four orchestral programs weekly and a total schedule of 28 concerts, from June 23 to Aug. 7. Artistic director and principal conductor will be Dimitri Mitropoulos, in his third year in the post and scheduled to conduct the majority of the programs.

The annual dinner of the New York Singing Teachers Association was held in the Tudor room of the Henry Hudson Hotel. Guest speakers were Theodore Steinway, Virgil Thomson, John Erskine. President Carl Gutekunst was toastmaster and guests of honor included Frieda Hempel, Giovanni Martinelli, Guiseppe de Luca, Richard Bonelli.

Julia Smith's new opera, The Gooseherd and the Goblin, written for children's performance, had its premiere over WNYC in the eighth annual Music Festival Feb. 22. Josephine Royle was the librettist. The production was prepared by the opera workshop of the Julius Hartt School of Music, Hartford, Conn. The score calls for seven singers, a chamber orchestra of flutes, oboe, clarinet, bassoon, horn, trumpet, traps and piano.

Martha Locker, soprano, currently appearing on the West Coast, is offering a modern and classic program of all-Palestinian songs, one of works of women composers, and another of new American composers.

Robert Soetens, violinist, accompanied by Suzanne Roche, pianist, recently gave a recital at the American Red Cross Auditorium in Paris.

Ralph Leopold, pianist, recently played for the Leschetizky Association in New York, a program consisting of Mendelssohn, Chopin, Liszt, Leschetizky works and a group of his own Wagner transcriptions for ipano.

Suzanne Sten, mezzo-soprano, was soloist in a pair of concerts with the Louisville (Ky.) Symphony, also gave recitals in Pennsylvania, Ohio and Kentucky.

Erno Balogh, pianist, gave a recital on Feb. 27 in Montreal on the series of La Société Classique. He took a plane from there to Cuba, where he played two recitals, March 3 and 5, for the Sociedad Pro Arte Musicale, after which he returns to the United States for a coast to coast tour. Mr. Balogh has had three appearances in New York this season, and given recitals from New York State to Texas.

Edwin Strawbridge is currently presenting Pinocchio, a dramatic dance play, with a piano score reduced from the orchestra score by M. Wood-Hill. Recent engagements included Greenville, S. C, Newport News, Va., Biloxi, Miss., Nashville, Tenn., Orlando, Fla.

Bertram Rowe, baritone, was guest artist at the 58th Anniversary Luncheon of the Woman's Press Club at the Hotel Pennsylvania. Donald Rowe was his accompanist.

Chloe Owen, soprano, sang recently over WNYC.

Minuetta Borek, pianist-composer, performed over WNYC on Feb. 21 her two compositions which won two consecutive years in the Canadian ASCAP contest: New York Suite (1945) and Ballet Sonatina (1946).

Frances Magnes will play at the Queens College benefit concert at Jamaica High School Auditorium on April 19. Receipts go to the scholarship fund of the music department at Queens College.

Mary Bothwell, Canadian soprano, was guest soloist at the Red Cross Fund Rally at the Hotel Winfield Scott, Elizabeth, N. J., on Feb. 28.

Davis Shuman, who will feature three American composers in works written expressly for the trombone in his first Town Hall recital on Apr. 13, was originally a civil engineer.

Adelaide Van Wey has been engaged as soloist for the Brevard Music Festival and will be heard with the orchestra on Aug. 16, in a program of folksongs and arias. Miss Van Wey gave a recital for the Suffern Woman's Club of Suffern, N. Y., March 10.

Ruggiero Ricci, violinist, a member of the Musicians Chapter of the American Veterans Committee, was featured with the All-Veteran Symphony under Walter Hendl on March 9 at Hunter College Assembly Hall. This was the first benefit concert to purchase musical instruments for disabled veterans in 11 New York state hospitals.

FLORENCE MERCUR,

pianist, with Albert Lukken, Dean of the College of Fine Arts of the University of Tulsa, Okla. Miss Mercur recently played in that city under the university's sponsorship, during her transcontinental tour. On Feb. 23 the pianist was heard in Orange, N. J., and on March 9 with the Waterbury Civic Orchestra, Waterbury, Conn.

MME. LUCIE LENOX
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. CO. 5-8450

EMMY JOSEPH, PH.D.
TEACHER OF SINGING
Voice training on physiological principles
562 West End Avenue New York 24, N. Y.
RIverside 9-5750

RACHEL LEON
COACH and ACCOMPANIST
CONDUCTOR
345 W. 88th St., N. Y. 24 SChuyler 4-4559

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Richard Korbel, Toba Brill and Denise Dubs
123 West 79th St., N. Y. C. TR. 4-9001

WALTER GOLDE
TEACHER OF SINGING
Music Faculty Columbia University
113 West 57th St., N. Y. C. 19 CO. 5-9568

WELLINGTON SMITH
BARITONE—TEACHER OF SINGING
N. Y. Studio: 315 W. 57th St. CO. 5-4897
Boston Conservatory—Boston University
Wednesday - Thursday

RITA SEBASTIAN LATHAM
BEL CANTO FOUNDATION
Voice faults diagnosed, corrective measures applied patiently and understandingly.
Write for folder. 144 West 57th St., N. Y. C.

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. CIrcle 6-6938

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
257 West 86th Street, New York 24, N. Y.
TRafalgar 7-5854

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

ALICE HACKETT
PIANIST
Short Course for Teachers on Material for Beginners, Intermediate and Advanced Students, and HOW to Present it.
204 South 8th Street Fort Dodge, Iowa

CARLO EDWARDS
CONDUCTOR — COACH
Ass't. Conductor Metropolitan Opera Co.
(15 years) 1920-35
Opera and Concert Repertoire
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
344 West 72nd St., New York TRaf. 7-4999
VOICE — DICTION — INTERPRETATION
Best known exponents are:
LUCILLE MANNERS
DOROTHY KIRSTEN
MORTON BOWE

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York 11, N. Y.
Phone: CHelsea 3-4484

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

RAYMOND BAUMAN
CONCERT PIANIST, COMPOSER and COACH
Auditions by appointment
160 West 73rd St., (Studio 3F) New York 23
TRafalgar 7-6700

WILLIAM A. C. ZERFFI
TEACHER OF SINGING
Send for reprint "The Search for a Vocal Method"
37 West 94th St., N. Y. C. 25 ACademy 2-1237

MAY L. ETTS
TEACHER OF PIANO
ASSISTANT TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

GEORGE BOLEK
TEACHER OF SINGING—PROGRAM BUILDING
1521 Bolton St., Baltimore, Md. LA. 1474
Mondays: 811 Steinway Hall, New York

Prof. ANGELA WESCHLER
TEACHER OF PIANO
Musical Education for Children and Adults
Piano courses for teachers
171 West 71st St., N. Y. C. SChuyler 4-7678

WINNIFRIED TAMBLYN
SOPRANO and
TEACHER OF SINGING
3111 Broadway, N. Y. C. 27 RIverside 9-2496

ERNESTO BERUMEN
CONCERT PIANIST AND TEACHER
Teacher of Piano in all its Branches. Modern technique. Interpretation in classical and modern repertoire. Class rehearsals. Musicales, giving students opportunity for public appearances. Fall and Winter Terms. Summer School. For information write to Mr. Berúmen, in care of
THE LA FORGE-BERÚMEN STUDIOS
1100 Park Ave., (89th St.) N.Y.C. 28 AT 9-7470

VIKTOR FUCHS
Only Teacher of
Igor Gorin and Irene Jessner (Metropolitan)
44 W. 77th St., New York TRafalgar 7-7716

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Summer Class—Southwest Harbor, Maine
801 Steinway Bldg., N.Y.C. KIngsbridge 9-8591

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIC
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

GLADYS MAYO
TEACHER OF PIANO
Faculty member of Institute of Musical Art at Juilliard School
550 Riverside Drive, N. Y. C. MO. 2-6114

RAISSA P. TSELENTIS
CONCERT PIANIST—TEACHER—LECTURER
315 West 57th Street, New York 19, N. Y.
COlumbus 5-5197

NORMAN JOLLIFFE
TEACHER OF VOICE
Member American Academy of Teachers of Singing
Hotel Ansonia, New York 23, N. Y. TR. 7-0553

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony *(Schroeder & Gunther).*
608 Carnegie Hall New York 19, N. Y.

HANS J. HEINZ
TENOR—TEACHER OF SINGING
Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
21 E. 70th St., N. Y. C. 21 BUtterfield 8-2567

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

JACQUES STUECKGOLD
SINGING TEACHER OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Alexander Sved, Marita Farell, Kurt Baum, Gerhard Pechner, all of Metropolitan Opera.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

BUY BONDS

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

ALEXIS SANDERSEN, Tenor
TEACHER OF SUCCESSFUL SINGERS
Concert — Opera — Radio — Church
Studio 257 West 86th St., New York 24, N. Y.
TRafalgar 7-6149

ISER SWICA
SINGING TEACHER
Concert — Opera
Voice Correction
25 West 76th St., N.Y.C. SChuyler 4-6018

H. WALTER HATCHEK
PIANIST—COACH—ACCOMPANIST
304 West 78th St., New York 24, N. Y.
Tel. ENdicott 2-2481

HARLIE E. WILSON
PIANIST—ORGANIST—ACCOMPANIST
Teacher of Piano and Pipe Organ
47 Charles St., N. Y. C. 14 CHelsea 2-5174

EDGAR SCHOFIELD
NATIONALLY KNOWN VOCAL TEACHER
Faculty of the Juilliard School of Music
806 Steinway Bldg., 113 W. 57th St., N. Y. C. 19
CIrcle 7-1130

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel-Canto Art of Singing
Coach. Overstrained, defective voices adjusted
610 Riverside Drive, N.Y.C. EDgecombe 4-2388
and Washington, D. C.

THEMY GEORGI
VOICE CULTURE
Studio: 257 West 86th St., New York 24, N. Y.
TRafalgar 7-0394

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

BARBARA BLATHERWICK
TEACHER OF VOICE
The Italian Bel Canto founded on the principles of Manuel Garcia. Male and female voices.
51 Fifth Ave., New York Orchard 4-3253

HENRIETTA M. HEATH
PIANIST and TEACHER
Classes for adults and children
13 Lorraine Place, Summit, N. J.
Tel.: SUmmit 6-6534

ROBERT POWELL Tenor
TEACHER of SINGING
Traditions of Garcia — Viardot — Von Klenner
Member of voice faculty
Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

BACCALONI
Management WILLIAM MORRIS AGENCY, Inc
Personal Representative: Arnold Pisani,
119 West 57th St., New York 19, N. Y.

HAROLD BAUER
Personal Representative: Dorothy E. Joline
238 East 105th St., New York 29, N. Y

Constantine CALLINICOS
CONDUCTOR — PIANIST — COMPOSER
Suite 701, 119 West 57th St., N. Y. C. 19

LILY DJANEL
LEADING SOPRANO METROPOLITAN OPERA
Personal Representative: Michael de Pace,
1270 Sixth Avenue, New York 20, N. Y.

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

ARNOLD EIDUS
VIOLINIST
Management: ERMINIE KAHN
113 West 57th St., New York 19, N. Y.

CLAUDIA FRANCK
DRAMATIC COACH
Prepares Artists for Stage and Screen
145 West 55th St., N. Y. C. Circle 7-6394

ROLAND HAYES
TENOR
Personal Representative: Demeter Zachareff
25 Huntington Ave., Boston 16, Mass.

RUTH KISCH-ARNDT
CONTRALTO — The Most Outstanding Contemporary Lieder and Oratorio Singer
Suite 701, 119 West 57th St., New York 19, N. Y

FRANK LA FORGE — ERNESTO BERUMEN
VOICE — PIANO
1100 Park Ave., N. Y. 28 ATwater 9-7470

EMANUEL LIST
LEADING BASSO—METROPOLITAN OPERA
Exclusive Mana ement BERNARD R. LA BERGE, Inc.
119 West 57th St., New York 19, N. Y.

FRANCES MAGNES
Brilliant Young American Violinist
Management: NATIONAL MUSIC LEAGUE, INC.
130 West 56th St., New York 19, N. Y.

MARTINELLI
METROPOLITAN OPERA
Personal Representative: Michael de Pace,
1270 Sixth Avenue, New York City.

FLORENCE MERCUR
CONCERT PIANIST
Personal Representative: PAUL BURTON
246 Fifth Ave., New York 1, N. Y.

ALFRED MIROVITCH
EMINENT PIANIST
Management: WILLIAM L. STEIN
113 West 57th St., New York 19, N. Y.

Paganini Quartet
Exclusive Management BERNARD R. LA BERGE, Inc.
119 West 57th St., New York 19, N. Y.
RCA VICTOR RECORDS

MURIEL RAHN
DRAMATIC SOPRANO
Management: DICK CAMPBELL
80 East 121st St., New York 35, N. Y.

ERIC ROWTON
DRAMATIC TENOR
Opera Management J. H. MEYER
119 West 57th St., New York 19, N. Y.

IN SCHOOLS AND STUDIOS

Juilliard Plans Symposium Of Music School Works

Leading music schools of the country will take part in a Symposium of student compositions and panel discussions on present day musical problems, on March 14, 15, and 16, at the Juilliard School of Music. The opening concert, at 8:30 p.m., March 14, will include compositions of each of the participating schools: Curtis Institute of Music, New England Conservatory, Eastman School of Music, Yale School of Music, Sarah Lawrence College, Bennington College and Juilliard School of Music. This concert will be broadcast by Station WNYC and WNYC-FM.

In an extensive beginning at 10:00 a.m., March 15, each school will give its own concert, followed by a forum discussion led by its student composers.

The Symposium is being presented by the Student Council of the Juilliard School of Music, and complete plans have been carried out by various student committees. The public is invited to attend all these meetings.

Birmingham Teachers Hear Bernice Frost

BIRMINGHAM, ALA.—Dr. Bernice Frost, contributing editor of the Musical Courier, was presented here in Piano Educational lectures by the Birmingham Music Teachers Association. A large class of teachers attended. Dr. Frost also gave private lessons.

Recent attractions on the Artist Series of the Birmingham Music Club at the Municipal Auditorium included Patrice Munsel and the Pittsburgh Symphony, conducted by Fritz Reiner. Winners in the club's composition contest for this year were Mrs. D. H. Guldberg with her Musical Setting for the 150th Psalm; and Helen Kirby Davies with her Theme and Variations for Two Pianos. Herbert Grieb was chairman of the contest. Winners in the club's Young Artist Contest were Margaret Shannon, mezzo-soprano; Lilian Robertson, piano; and Dorothy Phillips, violin. ALICE GRAHAM.

N. Y. College of Music Program

The Vocal Ensemble and Orchestra of the Young People's Opera of the New York College of Music, conducted by Siegfried Landau, gave a program on March 2 at the Brooklyn Museum. Instrumental soloist was Dolores Layko, pianist, student of Vladimir Padwa, and vocalists were Zetha Avery, Victor Halgorsen, George Holmes, J. B. Lumbley, Mildred Meditz, Sarkis Sakarian, Kenneth Smith, Gloria Van Dorpe. The program also included the first performance of Arved Kurtz's Melody, orchestrated by Siegfried Landau.

Memorial Fellowship Announced

URBANA, ILL.—By authority of the board of trustees of the University of Illinois the committee in charge announces the 16th annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship yielding the sum of $1,000 to be used by the recipient toward defraying the expenses of a year's advanced study of the fine arts in America or abroad. The fellowship is open to graduates of the College of Fine and Applied Arts of the University of Illinois and similar institutions of equal educational standing who have majored in music, art or architecture. Applications should reach the committee not later than May 1. Requests for application blanks and instructions should be addressed to Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Bldg., University of Illinois, Urbana, Ill.

SCHOOL NOTES

There will be a summer school session at the New England Conservatory of Music in Boston for six weeks from June 30 to Aug. 9.

Students of the Alcaro Music Studios gave a recital for the Bronx Social Service Exchange, a re-engagement from last year. Those appearing were Anita Alcaro, violinist; John Castaldo, Velma Filippi and Catharine Brocoli, accordionists; Carmel Alcaro, pianist.

Marie Arena, artist-pupil of Leopold Wolfsohn, played two of her teacher's compositions at the Musicians Club of Belleville, N. J. The numbers were Orientale (published) and a Concert Study in manuscript.

William Krevit and James W. Bleecker spoke, with Madeline Vose, contralto, guest artist at a recent meeting of the Associated Music Teachers League, Rose Raymond, president.

On March 18 the Minneapolis College of Music choir will present Mendelssohn's Elijah under the direction of Peter D. Tkach, accompanied by the college orchestra under William Muelbe. The concert will be held in the college auditorium, with artist-pupils of the college as soloists.

The Society of Music and Associate Arts, Constance N. Tallarico, president, met on Feb. 28 in the Hunter Alumnae Room, Hotel Woodward Annex, New York.

•

PHILADELPHIA.—The Philadelphia Conservatory Orchestra, under Boris Koutzen, gave a concert on March 10 in Witherspoon Hall. Allison R. Drake, pianist, and Elsa Hilger, cellist, were the soloists.

PROF. ANGELA WESCHLER

(at the piano) on Feb. 18 in Steinway Hall presented a group of pianists who study with her at the New York College of Music. Those appearing were, l. to r., Charles Rayusa, Edgar Vallely, John Ciavarella, all veterans of the armed forces, studying under the G. I. Bill of Rights; Gladys Eisen, Felice Takakjian, Virginia Gerhard, Phylis Weitzner, Aphrodite Bobotis, Herbert Grossman.

MARY MAIUZZO,

soprano, artist-student of Eileen Zay, recently gave a recital at the Studio Club.

OBERLIN, OHIO.—The Symphonic Band of the Oberlin Conservatory of Music will give its annual concert on April 17, according to Arthur L. Williams, conductor. The program consists of original works for band and brass choir. Richard Franko Goldman, guest conductor, will lead the band in some of his own works. Mr. Goldman will give a lecture while he is in Oberlin.

JUDITH SANDER
LYRIC SOPRANO
European Tour Mgt.: ERIC SEMON ASSOCIATES
711 Fifth Ave., New York 22, N. Y. PL. 3-0820

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1000—25th Street, Des Moines 11, Iowa

DAVID SMITH
PIANIST
Personal Representative: Elsa Kopald
Graves Road, Indian Hill, Cincinnati 27, Ohio

PAUL A. SMITH
DRAMATIC NEGRO TENOR
Mgt.: MARGARET WALTERS PUBLIC RELATIONS, Inc.
1 East 57th St., New York 22, N. Y.

ALEXANDER SVED
World Famous Baritone Concert — Radio
Metropolitan Opera Association
Exclusive Management ANNIE FRIEDBERG
251 West 57th St., New York 19, N. Y.

Gladys Swarthout
MEZZO-SOPRANO METROPOLITAN OPERA
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
745 Fifth Ave., New York 22, N. Y.

WITTGENSTEIN
Famous One-Armed Pianist
BOOSEY & HAWKES—BERNARD R. LA BERGE
119 West 57th St., New York 19, N. Y.

Peabody Conservatory
Baltimore 2, Maryland
REGINALD STEWART, Director
Circulars mailed. Established 78 years ago

Roosevelt College
SCHOOL OF MUSIC
918 South Wabash Ave., Chicago 4, Illinois
Phone HARrison 7976

Manhattan School of Music
Janet D. Schenck, *Director*
Courses leading to Bachelor of Music Degree
238 East 105th St., New York 29, N. Y.

Bob Jones College
Cleveland, Tennessee

NEW PUBLICATIONS

The Harmony Music Publishers are offering $150.00 and a standard royalty contract for two sacred solos. Manuscripts should be mailed not later than May 31, 1947 and there is an entry fee of $1.00 with every manuscript submitted. Information may be secured from Irene M. Brecklin, Harmony Music Publishers Song Contest, Box 743, Chicago 90 . . . The Northern California Harp Society is also sponsoring a contest. It is limited to composers in the states of California, Oregon and Washington. For the best harp solo submitted of from three to seven minutes in duration, there will be a cash prize of $25.00 and a guarantee of publication. All manuscripts must be postmarked before midnight, Jan. 15, 1948 and sent to the Northern California Harp Society, 5333 Manila, Oakland, Cal.

Charles Haubiel, after serving 24 years as professor of music at New York University, is resigning at the close of the year to devote all of his time to Piano Lecture Recitals and the Composers Press, Inc., which he founded in 1935.

For Bassoon or Cello and Piano

SIX SONATAS FOR BASSOON, OR CELLO AND PIANO, by Johann Ernst Galliard. Edited by Josef Marx. McGinnis & Marx, N. Y. Two volumes, single $3 or $5 for both.

These are not arrangements; the original title page gives a cello alternate to the bassoon. McGinnis and Marx, who last year brought out a Vivaldi Sonata, claim that this edition is the first publication in our time of baroque solo music for bassoon. The figured bass has been realized by Edith Weiss-Mann, and there have been no departures in the solo line from Galliard's original text.

Each volume contains three sonatas. Galliard, of course, was not the most original of the seventeenth-century composers, but these works, written during his stay in England, are nevertheless pleasant to hear. More suites than sonatas as we know them today, there is a classic glow and balance that make them valuable additions to the repertoire.

For Violin and Piano

BALKAN DANCES (Macedonian Courting Dance and Kolo Romana), by M. Tajcevic, arranged by Jascha Herzog. Carl Fischer, Inc., N. Y. 50c each.

As to be expected, both pieces are filled with local color. An exotic scale is used, the rhythmic patterns are complicated, and neither violin nor piano has too easy a time of it. Both would make effective encore pieces, provided the soloist has the skill to play with brio, technical freedom, and a feeling for their color.

POLKA, AIR, AND RITORNEL, by Alexei Haieff. Associated Music Publishers, Inc., N. Y. $1 and $1.50, respectively.

The Polka and Ritornel are lively pieces in the modern idiom, with especially close knit piano and violin interrelations. Both are for the advanced violinist and could be used for concert work. Naturally slower and more restrained, the Air fits very well between its two more exuberant partners, and Haieff undoubtedly planned the three works as a unit.

For Piano Solo

SAN FRANCISCO EL GRANDE and ANTE EL ESCORIAL, by Ernesto Lecuona. Edw. B. Marks Music Corp., N. Y. 75c each.

Utilizing standard Spanish formulae and techniques, Lecuona's two pieces are interesting for the problems they pose for the pianist. Ante el Escorial is impressionistic in nature, with a difficult left hand arpeggio part, while San Francisco El Grande has more of a marked rhythmic feeling; it too has its technical problems.

For String Orchestra

VILLAGE FESTIVAL DANCES, by Chester Gierlach. Mills Music, Inc., N. Y. Complete with score $1.50, extra parts 20c each.

Short, melodious, and not too difficult to play, these dances are skilfully scored. Their harmonic idiom is conservative. The sections go from andante to allegretto to a contrapuntal allegro, to allegretto, allegro, and andante, with much of the thematic material recurring several times.

For Trombone and Piano

CONCERTO No. 2 (In A Major), by Eugene Reiche. Leeds Music Corp., N. Y. $1.50.

Composed shortly after the turn of the century, Reiche's concerto is a trombone equivalent of a Vieuxtemps or Wieniawski violin concerto. It is a period piece with lush melodies, in one long movement with three well-defined sections. The solo trombone part is, naturally, highly virtuosic, complete with trills, difficult passage work and an extended range on both ends. It is primarily for the very advanced player.

MY HERO, by Oscar Straus. M. Witmark & Sons, N. Y. 60c.

Johnny Sterling has made this arrangement of the famous waltz song from the Chocolate Soldier. It provides the soloist with the vocal line throughout.

NEW CHORAL MUSIC

SATB

WHITE SHIPS OF REHOBOAM, by Jacques Wolfe, text by David Berenberg (18c). Scored for mixed voices with bass solo and piano accompaniment. Carl Fischer, Inc., N. Y.

PIBROCH OF DONUIL DHU, by Mario Castelnuovo Tedesco with verse by Sir Walter Scott (18c). To be sung with piano accompaniment. Delkas Music Pub. Co., Los Angeles.

SWEET SOLDIER BOY, North Carolina Folk-Song recorded and arranged by Maurice Matteson with piano accompaniment (20c); OH LORD, HAVE MERCY ON ME (16c); WHEN I WAS SINKIN' DOWN (16c); I'VE BEEN 'BUKED (15c); LORD, I WANT TO BE A CHRISTIAN (16c). All are negro spirituals arranged by Hall Johnson to be sung *a cappella*. The first listed is for nine-part chorus of mixed voices with soprano solo and the final piece in the list is for seven-part mixed voices with incidental solo soprano. G. Schirmer, Inc., N. Y.

SSA

THE OLD WHITE GOOSE, by Grace Leadenham Austin (15c). Based on the traditional folk tune, the composer has furnished an entirely new setting and lyric. Clayton F. Summy Co., Chicago.

OPERANTICS, by Jeannette Sundwick and Carl Senob (20c). A musical satire sung with piano accompaniment. Mills Music, Inc., N. Y.

AUTUMN CHANT, by Paul Pisk (15c); THE DARK HILLS, by Paul Pisk (12c); TO THE YOUNG PRINCE, by Anis Fuleihan (16c); DECEMBER, by Castelnuovo-Tedesco (16c). These songs have lyrics by Edna St. Vincent Millay, Edwin Arlington Robinson, Naomi Brooke, and John Keats, respectively. The first two mentioned are to be sung *a cappella* and the others with piano accompaniment. Delkas Music Pub. Co., Los Angeles.

TTBB

THE ORIGIN OF VALENTINES, by Harvey Enders and Fairfax Downey (16c). A four-part *a cappella* chorus with piano accompaniment for rehearsal. G. Schirmer, Inc., N. Y.

MAURICE ABRAVANEL
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

HERMAN ADLER
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANZ ALLERS
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

LORENZO ALVARY
BASS-BARITONE
Metropolitan Opera — San Francisco Opera
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Bartlett & Robertson
"The Alpha and Omega of Two-Piano Teams"
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

Robert Casadesus
PIANIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANCESCATTI
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

JASCHA HORENSTEIN
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

EUGENE ISTOMIN
PIANIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

ARTHUR LeBLANC
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

William Primrose
VIOLIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Victor Records

Paul Stassevitch
CONDUCTOR — VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

Whittemore & Lowe
DUO-PIANISTS
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

Patrice Munsel
COLORATURA SOPRANO

is programming this season
O COME HITHER
A SONG BY
Bainbridge Crist
High and Medium Voice
each .50
published by
CARL FISCHER, INC
119 W. 57 St., N. Y. 19
Cooper Square, N. Y. 3
Boston • Chicago • Dallas • Los Angeles

McGINNIS & MARX
MUSIC PUBLISHERS
412 West 48 St., New York 19, N. Y.
Original Works for Wind Instruments
Carl Stamitz — 2 Quartets
for clarinet or flute or oboe, violin, viola, and cello, or string quartet $3.00
Johann Ernst Galliard — Six Sonatas
for bassoon or cello and piano
2 Vol. $5.00
Single Vol. 3.00

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6348

ELINOR JANSSEN
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

GORDON HENDRICKS
Tenor
Concert Management:
WILLARD MATTHEWS
123 East 53rd St., N. Y.
PLaza 5-5728

CLARENCE ADLER
PIANIST and TEACHER
Studio: 336 Central Park West, N. Y. C. 25
RIverside 9-4922

MARY MAIUZZO
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

CHAMBER MUSIC CONCERTANTE
Flute, Oboe, Eng. Horn, Cello, Harp.
Musical Director: Michael Nazzi
340 West 56th Street, New York City

RACHELLE CARLAY
LYRIC SOPRANO
OPERA — RADIO — OPERETTA
145 W. 55th St., New York 19, N.Y. Circle 6-0193

BURTON CORNWALL
BASSO

STANLEY NEED
CONCERT PIANIST
Management: VERA BULL HULL
101 West 55th St., New York 19 CIrcle 7-2837

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

CONSTANCE CONNETTE
DRAMATIC SOPRANO
Per. Rep.: E. Lyne Vanderbilt, 400 E. 52nd St., N. Y.

CORA CLAIBORNE
TEACHER OF SINGING
For appointments telephone
TR 4-1705 or EN 2-0081

ETHEL SMALLWOOD
SOPRANO
CONCERT — RADIO
Suite 701, 119 West 57th St., New York 19, N. Y.

MILLI ADOLI
SOPRANO
200 West 57th St., N. Y. C. COlumbus 5-3632

ANNE ROSELLE
LEADING AMERICAN SOPRANO
of the world's most famous opera houses.
Formerly Metropolitan Opera, N. Y.
Miss Roselle is now giving vocal lessons for beginners and advanced students. Concert and radio technique.
Studio, 42 Riverside Drive, New York 24, N. Y.
Appointment for audition may be arranged by calling TRAFALGAR 7-7152.

PUBLICITY & PROMOTION BUREAU
PRESS REPRESENTATIVES
119 West 57th Street, New York 19, N. Y.

CARLTON GAULD
BASS BARITONE

LILLY WINDSOR
LYRIC SOPRANO

Boston Greets Koussevitzky's Return

By JULES WOLFFERS

BOSTON.—After a long vacation from his duties in Boston, Serge Koussevitzky returned to conduct the first local performance of the Vaughan Williams Symphony No. 5 for the 18th pair of Boston Symphony Friday-Saturday concerts. Other works heard were the Weber Oberon Overture, and the Brahms Violin Concerto with Jascha Heifetz the soloist.

In spite of the succession of splendid guest conductors during the longest absence Dr. Koussevitzky has ever taken here, the concert proved again that the Boston Orchestra is peculiarly a Koussevitzky creation. The players are at their best only under his direction. It is obvious that this situation poses serious consideration for the future. We have been given example how easily an orchestra can slip from first-rank position. It is hoped here that Dr. Koussevitzky will continue his duties for a long time to come.

Heifetz and Williams Symphony

To return to the present, the concert was very well received by the capacity houses. The Williams Symphony produced no wild ovation but it was heard with a good deal of pleasure by the majority of the audience which recognized its purity, unostentation, and sound craftsmanship. Prior to this the audience heard a wholly individual reading of the Weber, a reading which demanded the impossible from the players and almost got it. Dr. Koussevitzky's conception of tempos in this piece is so far from what is commonly heard that, in effect, a new piece is produced. Jascha Heifetz received an ovation in the Brahms, yet one felt a certain unease both in tone and interpretation. Perhaps the year's rest he intends to take will prove of psychological benefit.

The younger generation of Symphony patrons had its innings when Wheeler Beckett made the fourth program of this season's Youth Concerts an all request affair. These were the works chosen—Prelude to Die Meistersinger, by Wagner; Schubert's "Unfinished" Symphony; Nutcracker Suite, by Tchaikovsky; and, inevitably, the William Tell Overture. Running a close second to these items in the vote were the New World Symphony, the Brahms Hungarian Dances, Liszt's Hungarian Rhapsody, Prelude to Lohengrin, Pomp and Circumstance, the Blue Danube, Romeo and Juliet, and Scheherazade.

Among the Recitalists

Among the recitalists, Vronsky and Babin presented an experimental program for patrons of the Boston Morning Musicales at the Hotel Statler. Much of the material presented did not prove to be of first rate quality and the recital, on the whole, seemed more mannered than plausible.

At Jordan Hall, Gerhard Kander, violinist, displayed fine musicianship and excellent style to please a large and discriminating audience. Not the least of the recital's virtues was the excellent teamwork between the violinist and his able accompanist, John H. Newmark.

Also at Jordan Hall, Ralph Sheldon presented a conventional list in a manner which, if not altogether satisfactory, showed that he will have something worthwhile to offer when he conquers his nervousness.

The same hall housed the recital of Cecile LeVeille, pianist-composer, whose list included mainly Chopin, Rachmaninoff and her own works. The winsome young performer has a good technique and considerable power. At present both her playing and her creative work are marred by an over-romanticism which comes perilously close to sentimentalism.

Boston University Events

At Boston University, the Stradivarius String Quartet performed Shostakovich, Mozart and the Beethoven Piano Quartet with Raymond Havens a sensitive soloist. A program of Jewish music was given at Jacob Sleeper Hall under the direction of Samuel Adler, young Worcester conductor. Still a student, Adler shows a mature grasp of the principles of conducting.

The Zimbler String Quartet and the Zimbler String Sinfonietta are having an active season. Their recent appearances include the Gardner Museum and the Fine Arts Museum, in Boston, concerts in Fitchburg, Hingham (Mass.), Concord, N. H., and in various other New England cities. Also continuing are their valuable Brookline and Newton High School chamber-music series for the students.

Alma Trio Under Leigh

W. Colston Leigh has signed a managerial contract with the Alma Trio—Adolph Baller, piano, Roman Totenberg, violin, and Gabor Rejto, cello. The trio was formed while the three artists were at the "Alma" estate of Yehudi Menuhin in the Santa Cruz Mountains in California. They have given concerts on the West Coast and in the east, and will give their first New York Town Hall recital next season.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

March 15. Boston Symphony, CH, A; Seventh Festival of Jewish Arts, CH, E; Kerttu Wanne, violinist, TH, 5:30; College of St. Elizabeth Glee Club, TH, E; Spirituals at Midnight, TH, 11:30; Smith College and Princeton University Glee Clubs, TiH, E.

March 16. Philharmonic-Symphony, Stokowski conducting, Robert Casadesus, pianist, CH, A; Don Cossacks, CH, E; Mariko Mukai, soprano, TH, A; Julia Bennett, soprano, TH, 5:30 p.m.; Kneisel String Symphony, TH, E; Sylvia Marlowe and the Boston Society of Ancient Instruments, CCH, A; Pauline Leslie, soprano, TiH, E.

March 17. Alexander Borovsky, pianist, CH, E; Robert Brereton, pianist, TH, E; Musicians' Guild, TiH, E.

March 18. Philadelphia Orchestra, CH, E; Jean Carlton, soprano, TH, E; Constance Forte, soprano, TiH, E.

March 19. Jerome Rappaport, pianist, CH, E; Maria Carreras, pianist, TH, E.

March 20. Philharmonic-Symphony, Efrem Kurtz conducting, John Corigliano, violinist, soloist, CH, E; Robert Stevenson, pianist, TH, A; Westminster Choir, TH, E; Niels Groen, pianist, CCH, E.

March 21. Philharmonic-Symphony, Efrem Kutz conducting, John Corigliano, violinist, soloist, CH, A; William Kapell, pianist, CH, E; Nathalie Boshko, violinist, TH, E.

March 22. Philharmonic-Symphony, Efrem Kurtz conducting, Isaac Stern, violinist, CH, E; Peter Jarrett, pianist, TH, A; Olga Coelho, guitarist-soprano, and Adrian Fisher, pianist, TH, 5:30 p.m.; Helvetia Maennerchor, TH, E; Joseph Messana, pianist, CCH, E; Dvoire Rosenbloom, Nuchem Melnick, Yiddish classics, TiH, E.

March 23. Philharmonic-Symphony, Efrem Kurtz conducting, Isaac Stern, violinist, soloist, CH, A; George Chavchavadze, pianist, CH, E; Marc Brown, violinist, TH, A; Gertrude Bonime, pianist, TH, 5:30 p.m.; Joyce Ronell, soprano, TH, E; Lucy Greene and Philip Fradkin, piano duo, CCH, E; Verda Lynn, soprano, TiH, A; John Seully, tenor, TiH, E.

March 24. Tota Economou, pianist, CH, E; Ralph Hollander, violinist, TH, E; Harry Neidell, violinist, TiH, E.

March 25. Oratorio Society of New York, CH, E; Helen Kwalwasser, violinist, TH, E; Trio Musette, TiH, E.

March 26. New York Chamber Orchestra, F. Charles Adler, conductor, CH, E; Margaret Maddison, pianist, TH, E; Sidney Edwards, cellist, TiH, E.

March 27. Philharmonic-Symphony, Efrem Kurtz conducting, Jascha Heifetz, violinist, soloist, CH, E; Solveig Lunde, pianist, TH, E; Greta Kirsten, soprano, and Henry Strickrodt, pianist, CCH, E.

March 28. Philharmonic-Symphony, Efrem Kurtz conducting, Jascha Heifetz, violinist, soloist, CH, A; Vladimir Horowitz, pianist, CH, E; Erna Zutermann, soprano, and Charlotte Beit, mezzo-soprano, CCH, E.

March 29. Philharmonic-Symphony, Efrem Kurtz conducting, Ania Dorfmann, pianist, soloist, CH, E; Upsala College Glee Club, TH, A; Annette Royak, soprano, TH, 5:30 p.m.

March 30. Philharmonic-Symphony, Efrem Kurtz conducting, Jascha Heifetz, violinist, soloist, CH, A; Richard Tauber, tenor, CH, E; Maxim Schur, pianist, TH, A; College Concert Series, TH, 5:30 p.m.; Lisa Cordell, contralto, TH, E; Theresa Richards, soprano, CCH, A; Elaine Rudnick, pianist, CCH, E; Catherine Graves, soprano, TiH, A; Hilda Kosta, soprano, TiH, E.

March 31. Harold Kohon, violinist, TH, E; David Hollander, pianist, TiH, E.

OPPORTUNITIES

POSITION AS SECRETARY to person connected with operatic stage desired. Young lady, 30, college education, can take complete charge of correspondence and details. Answer "J.J.N." c/o Musical Courier, 119 W. 57th St., N. Y. C. 19.

SOPRANO'S OPERATIC COSTUMES FOR SALE—Otello, Forza del Destino, Tosca, Aida and others. Phone PLaza 3-6423 mornings. Write Aram Salisian, 31 W. 51 St., N. Y. 19, N. Y.

DONALD STROUP
TEACHER of PIANO and MUSIC THEORY
900 Fine Arts Bldg., Chicago HAR. 0500

FAY SATTON *Soprano*
CONCERT — TELEVISION — ORATORIO
"Voice of uncommon depth and luster"—Chicago Tribune
6102 Addison St., Chicago PEN. 2631

JOHN DAGGAT HOWELL
Director of Opera Department
Roosevelt College School of Music
218 So. Wabash Ave., Chicago. Tel. HAR. 7976

WILLIAM MILLER
TENOR
Studio 625 Fine Arts Bldg., Chicago 5, Ill.
Phone Webster 3456

LA FOLLETTE STUDIOS
Dorothea A. La Follette, Piano — Chester La Follette, Violin
Vittorio Giannini, Theory & Composition
Training, both professional and cultural. Many pupils now professionalizing in concert, chamber music, orchestral and teaching fields.
Studios 31 West 84th St., New York 24, N. Y.
SUsquehanna 7-6118

CHARLES HAUBIEL
COMPOSER—PIANIST—LECTURER
For information write
The Composers Press, Inc., 853 7th Ave., New York 19

REINHOLD SCHMIDT
BASS-BARITONE
317 N. Garfield Avenue, Hinsdale, Ill.

EUNICE STEEN LAMONT
SOPRANO, CHICAGO OPERA CO.
Studios: 410 Lyon & Healy Bldg., Chicago 4, Ill.

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5389

Florence TRUMBULL
PIANIST-TEACHER
6557 Kimbark Ave., Chicago, Ill. Tel. Mid. 2661

Established in 1880

MUSICAL COURIER

A colorful panorama of the world's music in text and picture. Activities of musicians everywhere, vivid reports of events in the chief music centers of the Americas, post-war Europe and elsewhere, are regularly featured.

25 cents per copy at the newsstands

MUSICAL COURIER, 119 West 57th St. New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year (20 issues).

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

Margaret Henderson Smith
SOPRANO
Recitals — Club Programs, Oratorio
Suite 701, 119 West 57th St., New York 19, N. Y.

MARGARET MELBY
PIANIST
825 Orchestra Bldg. Chicago, Ill.

WILMA REYNOLDS ABEL
SOPRANO
Vocal Instructor
523-25 Fine Arts Bldg. Chicago, Ill.

GERTRUDE ARNOLD
VOICE CULTURE
RADIO — SCREEN — CONCERT
850 Seventh Ave., N. Y. C. Circle 7-0850

MAUD-KEY SHELTON
SOPRANO
825 Orchestra Hall Bldg., Chicago, Ill.
LAGrange 9528

MAE ELEANOR KIMBERLY
COACH — ACCOMPANIST
725 Fine Arts Bldg. Chicago, Ill.

PHILADELPHIA CONSERVATORY OF MUSIC *Founded 1877*
216 South 20th Street
MARIA EZERMAN DRAKE
Managing Director
Courses leading to Degrees
Faculty headed by
Olga Samaroff, Mus.D.

ALICE SIROONI

PIANIST TEACHER
710 Steinway Hall, New York 19. COlumbus 5-8047

GLADYS HEMUS

TEACHER OF SINGING
607 Fine Arts Bldg., Chicago 5, Ill.
Phone: Harrison 4067

PASCARELLA

ENZO, Violinist CESARE, Cellist
Concert—Recital—Instruction
2379 No. Beachwood Drive, Hollywood 28, Calif.

EDGAR NELSON

Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

LUCILLE KELLOGG

VOCAL AUTHORITY
Classic and Popular
Studio: 140 W. 69th St., New York 23 ENdicott 2-4580

MACBURNEY STUDIOS

VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3651

Helena LEWYN

CONCERT PIANIST — TEACHER
6068 Sunset Blvd., Hollywood 28 HE-5963

AUDIA FRAZEE

VOICE BUILDING — "SCIENTIFIC"
Teacher of Successful Singers
85-81 Selling-Hirsch Bldg., Portland, Oregon

BERNARD KIRSHBAUM

TEACHER OF PIANO
Courses in Harmony and Pedagogy at Steinway Hall
80-25 64th Road, Forest Hills, N. Y. HA 3-4633

RUTH HEIZER

MEZZO-SOPRANO
VOCAL COACH
Kimball Building, Chicago, Ill.

RUDOLPH REUTER

PIANIST
Grace Pratt, representative
500 Kimball Hall, Chicago, Illinois

DELTA OMICRON

NATIONAL MUSIC SORORITY
Louise Conrath Hoch, *National President*
2051 Seventh St., Cuyahoga Falls, Ohio

SHELBY NICHOLS

BASS-BARITONE
Concert — Oratorio
Mgt. ESTELLE LUTZ ARTISTS BUREAU
36 E. Jackson Blvd., Chicago. HAR. 3435

ERMA ROUNDS

VOICE — PIANO
Director: Opera Repertoire Guild
401 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

HANS BRUCK

CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call CO. 5-3128 (N. Y. C.) between 9 and 10 A.M.

ADA PAGGI

MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

NAOMI CULLEN COOK

SOPRANO
CHICAGO CITY OPERA COMPANY
825 Orchestra Building Chicago, Ill.

ELSE HARTHAN ARENDT

SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
800 Fine Arts Bldg., Chicago Harrison 6267

ALEXANDER NAKUTIN

TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web. 7369

WIESIKE LILLIAN FLICKINGER

SCIENCE OF SINGING
Member NYSTA and NATS
161 West 54th St., New York Circle 7-0763

M. WOOD HILL

COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

HELEN KETTNER

PIANIST
712 N. Ridgeland Avenue, Oak Park, Ill.

Robert Macdonald Studios

DISTINGUISHED FACULTY
724 Fine Arts Bldg., Chicago, Ill. Webster 2494

WINIFRED HECKMAN

CONTRALTO
CHICAGO OPERA COMPANY
7818 Crandon Ave., Chicago, 49 SAG. 1322

For YOUR CHICAGO RECITAL *Consult*

BERTHA OTT Impresario

306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3000. Careful attention given to Debut Recitals. Write for Full Information.

EDWARD MELTZER

Conductor
Vienna, New York, Boston, Chicago Orchestras
Transcontinental Tour — SYMPHONY, OPERA, RADIO
64 E. Jackson Blvd., Chicago. Tel. EDG. 5151

Arved Kurtz, Dir. **NEW YORK COLLEGE OF MUSIC** Chartered 1878
For the Professional and Non-Professional
Send for catalog 114 E. 85th St., N. Y. 28, N. Y.

OBERLIN CONSERVATORY OF MUSIC

Oberlin College, Ohio
Write to FRANK H. SHAW, Director, for Catalogue

SAPIO STUDIOS

CLEMENTINE DE VERE, Voice
OLGA SAPIO, Piano
67 Riverside Drive, New York ENdicott 2-8066

HARRIOT EUDORA BARROWS

TEACHER OF SINGING
812-815 Steinway Hall, 113 West 57th St., N. Y. C.
Circle 7-3079

VITTORIO TREVISAN

All branches of Singing
Operatic Coaching and Acting
219 East 124th St., New York 3, N. Y.

HOWARD WELLS

PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

RHEA SHELTERS

COACH - ACCOMPANIST
635 Lyon & Healy Bldg., Chicago Tel.: WEB. 7338

MAE GRAVES ATKINS

TEACHER OF SINGING
Chicago Conservatory, Fine Arts Bldg., Chicago, Ill.

HOWARD R. WILL

CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HAR. 8588

HARRY ZELZER

CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

GIUSEPPE CAVADORE

VOICE
CHICAGO OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

RUSSIAN TRIO

NINA MESIROW MINCHIN
PIANIST-DIRECTOR
Plaza Hotel, Chicago, Ill.

GEORGE PERLMAN

VIOLINIST — TEACHER
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago, Ill. Phone Webster 7215

MU PHI EPSILON

NATIONAL MUSIC SORORITY
National Executive Office
6604 Maplewood Ave.,
Sylvania, Ohio
Bernice Swisher Gockley, Exec. Sec'y-Treas.
Ava Comin Case, National President, School of Music, University of Michigan, Ann Arbor, Mich.

Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Beryl Rubinstein, Mus. D., Director 3411 Euclid Ave., Cleveland, O.
Charter Member of the National Association of Schools of Music

MINNEAPOLIS COLLEGE OF MUSIC

MARIE HOLLAND SMITH *Director*
Public School Music—Piano—Voice—Violin—All Orchestral Instruments—Dramatic Art—Leading to Certificates, Diplomas and Degrees. Institutional Member of the Nat'l Assn. of Schools of Music.
Catalog on Request Address: 60 South 11th St., Minneapolis, Minnesota

PORTLAND SCHOOL OF MUSIC

Ariel Rubstein, Director
Confers Degrees of B. Mus. M. Mus. Artist Diploma
Catalog upon Request. 931 S. W. King Avenue, Portland 5, Oregon

THE MANNES MUSIC SCHOOL

Courses for Artists, Teachers, Amateurs, Children
Class and Individual Instruction
Artist's Diploma or Teacher's Certificate
DAVID & CLARA MANNES, Directors, 157 East 74th Street, New York 21, N. Y. Butterfield 8-0656

CHICAGO MUSICAL COLLEGE

Founded 1867 by Dr. F. Ziegfeld RUDOLPH GANZ, President
CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED.
Member of North Central Association and National Association of Schools of Music
ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS
Address Registrar, 62 E. Van Buren St., Chicago 5, Illinois

DINO BIGALLI

CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg. Chicago, Ill.

HAROLD HENRY

PIANIST
853 Seventh Ave., New York 19, N. Y.
Circle 6-0385

ILLINOIS WESLEYAN UNIVERSITY

SCHOOL OF MUSIC
Bloomington, Illinois Spencer Green, Dean

EDWIN KEMP

TENOR and VOICE TEACHER
900 Fine Arts Bldg., Chicago, Ill.

SERGEI MATUSEWITCH

CONCERT ACCORDIONIST
Available for Concert, Recital, Radio
50 Flatbush Ave., Brooklyn 17, N. Y. TRiangle 5-4641

MR. AND MRS.
EDOARDO EITELMAN

TEACHERS OF SINGING
1827 Chestnut St., Phila., Pa. RI 6-1435

BIANCA DIMITRI
SAROYA - ONOFREI

ART OF SINGING
Cincinnati Conservatory of Music

IREYNE STARIKOFF

CONCERT PIANIST — TEACHER
Musical Education for Children and Adults
Interpretation in Modern and Classical Repertoire.
New York and Bronx Studios, N.Y.C. KI. 3-2704

Manuel and Williamson Studios

HARPSICHORD
PIANO — SINGING
5518 S. Hyde Park Blvd. Chicago, Ill.

KAROL LISZNIEWSKI

PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

RUSSELL GERHART

Conductor and Musical Director, Altoona Civic Symphony and Conductor Johnstown Municipal Symphony
914 28th Avenue, Altoona, Pa.

VIVIAN ABELL

SOPRANO
CHORAL CONDUCTOR
St. Peter's Church, Polk & Clark Sts., Chicago, Ill.

CONVERSE COLLEGE

SCHOOL OF MUSIC
Spartanburg, South Carolina
Fully Accredited Co-educational
For catalog, write Edwin Gerschefski, Dean

ESTHER BOWKER

COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

Alfred ALCARO

PIANO — VIOLIN — ACCORDION
Private — Home or Studio
1 E. Fordham Rd., Bronx, N.Y.C. FO. 7-7873

MAURICE G. IVINS

Baritone
Teacher of Voice

ANNADAZE

Piano
Coach—Accompanist
926 Fine Arts Bldg., Chicago Tel.: Sun 0441

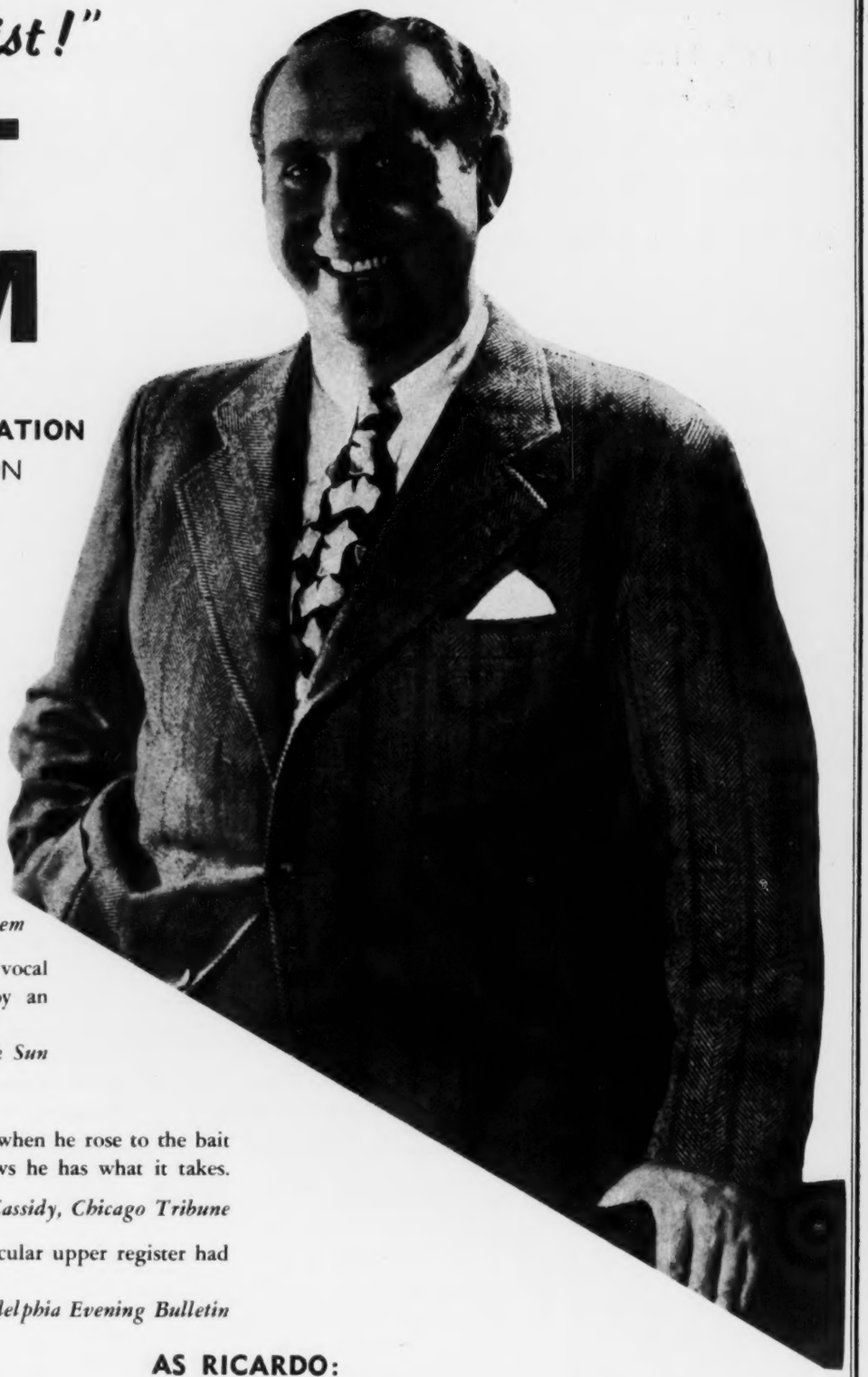
Cincinnati CONSERVATORY OF MUSIC

A complete school of music conferring Diploma, Bachelor and Master degrees. Special students may enter at any time. Write for catalog.
C. M. Benjamin, Registrar
Cincinnati 19, Ohio

"A Magnificent Artist!"

KURT BAUM

LEADING TENOR
METROPOLITAN OPERA ASSOCIATION
SIXTH CONSECUTIVE SEASON



AS MANRICO:

"Sensational! . . . One of the truly great tenor voices of today."
—Howard W. Hess, Cincinnati Times-Star

AS ANDREA CHENIER:

"Mr. Baum's high tones rose magnificently to the challenge of the last act duet."
—Max de Schauensee, Philadelphia Evening Bulletin

AS RHADAMES:

"He stopped the show for five minutes."
—New Orleans Item

"His performance of Celeste Aida was full of vocal nuance, brilliantly colored, and powered by an ampleness of tone which few have matched."
—Irving Kolodin, New York Sun

AS GRIMALDO:

"He never sang better in his life, particularly when he rose to the bait in Cielo e mar like a happy tenor who knows he has what it takes. He did it beautifully."
—Claudia Cassidy, Chicago Tribune

"He sang effectively all evening and his spectacular upper register had the house in a furore."
—Max de Schauensee, Philadelphia Evening Bulletin

AS DON ALVARO:

"Thrilling."
—Alfred Frankenstein, San Francisco Chronicle

"His ringing tenor took the audience by storm."
—Pittsburgh Press

AS RICARDO:

"A role that fits him like a glove . . . Prodigal in the use of effective climaxes."
—Max de Schauensee, Philadelphia Evening Bulletin

Management: JACK ADAMS & CO. 11 West 42nd Street New York 18, N. Y.
Personal Representative: MICHAEL DE PACE